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1947

SCHOOLS ARTS



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DALLAS

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JUNE 1947

Esther de Serrano Morton

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1947



JOIN THE IROQUOIS IN CREATING OUTSTANDING PRIMITIVE HANDICRAFTS

The Haskell Institute of Lawrence, Kansas has made available a beautiful 97-page booklet telling the complete story of IROQUOIS HANDICRAFTS, a reflection of this tribal civilization that has been handed down from generation to generation through the beautiful leatherwork, bead ornamentation, and meaningful design symbols. You'll be attracted by the 69 designs and illustrations, but even more than this, you'll want to read the complete story of the Iroquois tribe—their history, villages, food, clothing, ceremonies, masks, sports, and crafts.

Sixteen full pages of designs are to be found in the back of the booklet—designs used in moose-hair and quill embroidery, beaded floral designs, scroll designs, hair ornament, border and beaded patterns, applique designs, scroll and sky dome, celestial tree designs—these outline designs are easily applied to all sorts of handicrafts and pupils obtain a special sort of satisfaction from knowing that the designs they are applying to their projects are the authentic designs created by the skillful fingers of some Iroquois tribe member who lived many years ago.

Send 53 cents for your copy of IROQUOIS, by Lyford, to Secretary, The Family Circle, 176 Printers Bldg., Worcester 8, Mass., before July 15, 1947.

BRING YOUR FAVORITE STORYBOOKS TO LIFE

The R. R. Bowker Company has published an illustrated map as bright as the word pictures that have immortalized the youthful stories of such authors as Kipling, Carroll, Mark Twain—and will continue to make childhood the magic land of make-believe as long as the printed page exists. This map, 27 inches by 20½ inches, is beautifully lithographed in seven colors. At the top of the map is a large story book with the map title printed on the open pages and on each side, in twisted scroll form, you find the outstanding children's stories for the Oceans, Asia, North America, Australia, New Zealand, Hawaii, Central America, Europe, West Indies, South America, Africa. The bottom of the map displays eight 3-inch square pictures of scenes from everyone's favorite books, such as HEIDI, TOM SAWYER, PINOCCHIO, and ALICE IN WONDERLAND.

The continents are colored a beautiful shade of rose, while the tiny figures that seem to spring to life before your very eyes are drawn in every color—and are so authentic that you can almost hear the chant of the Australian Aborigines as they float downstream in their canoe—or the hoarse shout of the pirates near the Cape of Good Hope. Truly a "reunion of the centuries," this attractive map draws no boundaries in time, but unites yesterday and today in a colorful picture of outstanding literature.

Send \$1.53 for your copy of THE WORLD IN STORYBOOKS to Secretary, 176 Printers Bldg., Worcester 8, Mass., before July 15, 1947.

TAKE A PICTURE TRIP TO COLONIAL WILLIAMSBURG

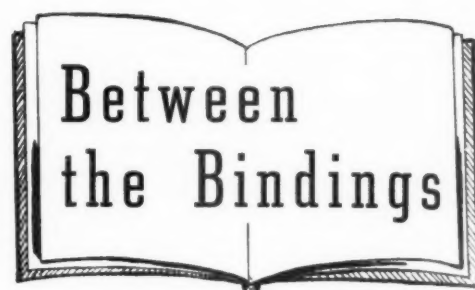
Colonial Williamsburg, restored to its original beauty and dignity, is yours to explore at your leisure through the beautiful photographs contained in the booklet, AMERICA'S WILLIAMSBURG. Sixty-three pictures, many of them full-page size, are just like "passports to the past," for here you see the ladies and gentlemen of Virginia, authentically costumed in hoop skirts, knee breeches, and powdered wigs, as they discuss the affairs of state, dance the graceful minuet in the elegant ballrooms, stroll about in the beautiful formal gardens, chat cosily beside the panelled fireplaces, dine in the attractively appointed dining rooms, and carry on in the pictures the activities that were the pattern of life in the days when Williamsburg was the symbol of gracious living in the new world.

This booklet, 7 inches by 8½ inches in size, tells a picture story plus highly significant historical data about Williamsburg of yesterday and today and the restoration of Williamsburg—that mighty undertaking that has erased the years and made it possible for visitors to have the rare privilege of turning back the clock of American history to the days when tinkling harpsichords and flickering candlelight set the stage for the grand opening of a brand-new nation.

Send for your copy of this outstanding picture book today. The price is only 63 cents, which includes three cents to cover the cost of forwarding your request to Colonial Williamsburg, publishers of this attractive booklet. The address is Secretary, 176 Printers Bldg., Worcester 8, Mass. Send your order before July 15, 1947.

TAKE A ROUND TRIP OF THE FAMILY CIRCLE

Here's your chance to obtain all three of the excellent reference items described in these two columns for only \$2.69—and one handy order. We enjoy discovering the materials to tell you about in the Family Circle—and we want to be sure that you have the benefit of every item. Remember, the closing date for this month's items is July 15, so send your order today. The ROUND TRIP is not a separate item, but a combination of all the articles described here. Send your order to Secretary, the School Arts Family, 176 Printers Bldg., Worcester 8, Mass.



Bringing you brief reviews of the better books for your school and personal library

YOUR CRAFT BOOK

I have just made the happy discovery of a book that might have been written at your special request, so perfectly does it fill the craft teacher's demands for attractive, easy-to-make projects from easily obtained materials. YOUR CRAFT BOOK is the very appropriate title of this publication of the International Textbook Company and the co-authors, Louis V. Newkirk and LaVada Zutter, are outstanding members of the art education profession, as evidenced by the clear, step-by-step instructions used in this book.

Equipped with such simple tools as hammer, brush, punch, knife, needle, ruler, scissors, pliers, and drill, your pupils are ready to create all kinds of attractive and useful objects. There are 209 pages, twenty of these in full color, and all sparkling with exciting projects that make young fingers fairly dance with eagerness to create hanging baskets, buttons, stuffed toys, clay animals, music makers, bird houses, tea tiles, lapel pins, beach shoes, children's furniture—a seemingly endless variety of projects in one book.

Bring the joy of creation into your elementary classrooms. Order several copies of YOUR CRAFT BOOK, by Newark and Zutter. The price per copy is \$4.00 and the address is Creative Hands Book Shop, 176 Printers Bldg., Worcester 8, Mass.

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Here is a publication that belongs on every teacher's reference shelf, for it contains not only the basic motifs used by every artist, amateur or accomplished, but the variations that have been made down through the years—all pictured for you to see, use, and understand. These clear black and white pictures show dozens of design variations—and lead your pupils into the magic world of ornamentation where they may discover their own designs and devices.

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Finger-Paint in Craft

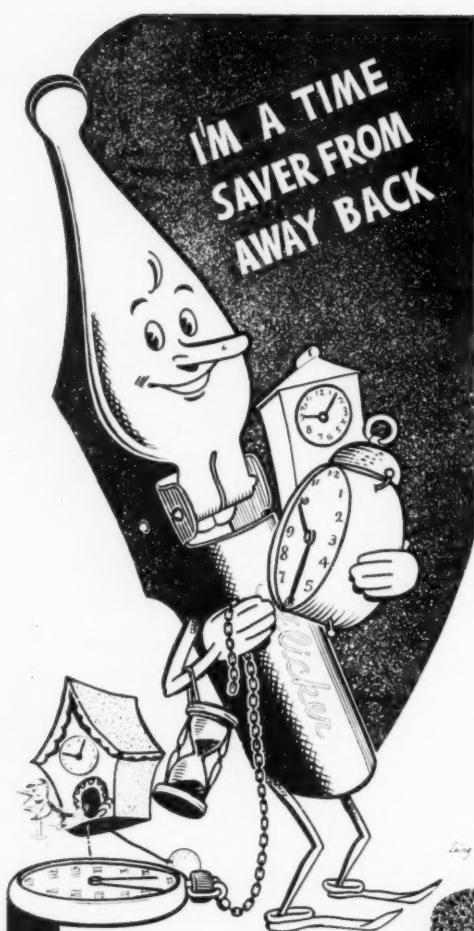


Many inexpensive articles of paper, cardboard, beaverboard or wood can be transformed into objects of beauty with Shaw Finger-Paint. Finger-Painted breadboards, with handles screwed on, make effective trays. Cardboard containers covered with Finger-Painted paper become knitting boxes. Smaller containers hold yarn or twine. Desk sets, blotter covers, portfolios, scrap books, greeting cards, place cards and calendars are easily fashioned of cardboard covered with Finger-Painted paper. Metal waste baskets may be covered with Finger-Painted paper. Soaked in linseed oil, Finger-Painted paper makes interesting lamp shades. And inexpensive, unpainted furniture can be made into treasures. Such objects become permanent and washable when given a coat of clear shellac or white spar varnish . . . Shaw Finger-Paint, in $\frac{1}{4}$, $\frac{1}{2}$ and 1 pint jars and larger containers, may be purchased in sets or in bulk.

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Volume 47 - September 1947 - June 1948

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VANCED SCHOOLS on the various art subjects and their integration
in education for use in the following SCHOOL ARTS NUMBERS

DECEMBER Home and Town

JANUARY Mexico

FEBRUARY Art Materials
and Equipment

MARCH Integration

APRIL Pan America

MAY Child Art

JUNE Drawing and Painting

Home, School, Town and City Art as
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the World.

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for POSSIBLE USE ARE INVITED BY THE EDITOR

NOTE ESPECIALLY: Send all material for use in SCHOOL ARTS for above subjects to
Pedro DeLemos, Editor, SCHOOL ARTS, P.O. Box 2050, Stanford University, California.

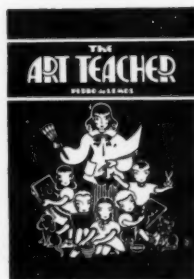
Contributors are especially asked to send all requests for information regarding their con-
tributions to the Editor in California and NOT to The Davis Press in Massachusetts.

Material for these subjects in the DECEMBER, JANUARY and FEBRUARY numbers,
should be sent in immediately, and at least six months in advance for all other
issues. The dead-line for acceptance of contributions for SCHOOL ARTS is the 15th
of the SIXTH month preceding—that is, material for the December number must
be in hand by the 15th of July.

Complete name and address should appear on the back of each illustration or example of art
work, and return postage to accompany the material if sender expects the material to be returned
whether or not accepted for publication. If material measures over 2x3 ft., send photographs only.

NOTE that all numbers are assigned each to special subjects. The editors make up each
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to be held for inclusion in the next year's issue, unless the sender especially asks for its return
if unused in the current volume.

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**ENTRY
DEADLINE
AUGUST 31, 1947**

The Haeger Awards for ceramic design

*Sponsored by The Haeger Potteries, Inc., Dundee, Illinois
as part of the company's 75th Anniversary Celebration*

\$2,000 IN CASH AWARDS

	VASES OR LAMP BASES	*CONSOLE SETS OR FIGURINES
1st Award	\$500	\$500
2nd Award	200	200
Merit Award	100	100
Merit Award	100	100
Merit Award	100	100

*For the purposes of this competition, "console set" shall mean a bowl, flower block or candle stick.

ELIGIBILITY—Anyone in the United States, except employees of The Haeger Potteries, Inc., its advertising agency, judges and members of their families.

OBJECTIVES—To provide an opportunity for art students, professional artists, and ceramists to submit pottery or drawings for selection by the jury on the basis of excellence of design suitable for mass production. Award-winning entries will become the property of The Haeger Potteries, Inc. In addition to the Award winners, Haeger may wish to purchase other design entries at regular designers' rates, if the artists wish to sell such pieces.

JURY—The following independent experts have been appointed as jurors for The Haeger Awards:

Chairman:

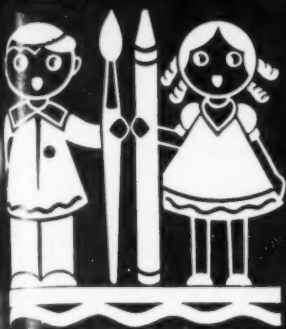
DR. DUDLEY CRAFTS WATSON,
Chicago Art Institute
MARY ANDRES, *Pottery Buyer, Chicago, Ill.*
MARION LAWRENCE FOSDICK, *New York State College of Ceramics, Alfred, New York*
MAIJA GROTTELL, *Cranbrook Academy of Art, Bloomfield Hills, Michigan*
BEATRICE WOOD, *Ceramist, Hollywood, Calif.*

ENTRIES . . . should arrive at The Haeger Potteries not later than August 31, 1947 and will be judged September 8, 1947. Entrants may submit as many ceramic pieces or designs in either classification as they wish. Each entry should be accompanied by a Haeger Award entry form. For Circular of Information and Entry Forms Address The Haeger Awards, The Haeger Potteries, Inc. Dundee, Illinois.

THE WORLD'S LARGEST
ART POTTERY



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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand
ASSOCIATE EDITOR

Pedro deLemos
EDITOR-IN-CHIEF

Esther deLemos Morton
ASSOCIATE EDITOR

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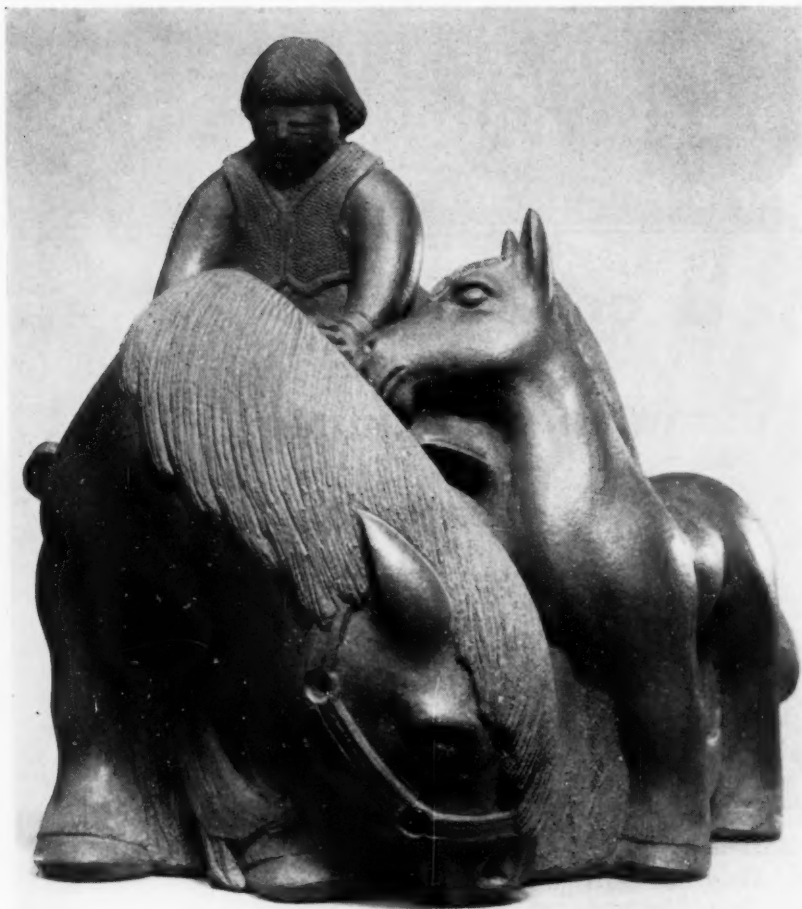
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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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BACK ISSUE PRICES: Copies one year old or more, when available . . . 60 cents each



SCULPTURE ~~~~~

(See also page 346)

Left: "The Way of The Red Clay," by William W. Swallow, speaks of the earth itself in its feeling of solidity, reliability, and permanent structure. This ceramic sculpture won the Grand Prize at the Ceramic National held at the Syracuse Museum of Fine Arts.

Authenticated News Photograph



Below: Black-and-white-striped Tiger, another piece from the Syracuse Museum of Fine Arts Exhibition. An excellent example of an all-over painted pattern with over glaze. By Carl Walters.

Authenticated News Photograph



DRAWING

STILL-LIFE in the MUSEUM

LYN HARRINGTON

Winnipeg, Manitoba, Canada



THE museum has a definite part to play in the education of art students in Toronto, Canada. From the early days of the children's Saturday morning art classes, through the years of vocational training school, right up to art college, the museum is a treasure house of inspiration for young artists.

Classes taken to the museum for gallery talks often produce evidence of things seen, in the art classes which follow. From even an early age, students gain insight into the craftsmanship of by-gone centuries. The arts and crafts of the past call forth a reluctant admiration and amazement. It is decidedly edifying to young people, accustomed to taking it for granted that today's artists and today's crafts are automatically superior to those of other countries and other times.

The story of the dyes and fabrics used by the ancient craftsmen, of the mechanical processes behind the colored glass of Egypt and the fine Venetian goblets, the awe with which the average art student recognizes that the Incas really knew something about pottery, is in itself an education. To study art in a museum is to learn tolerance and appreciation at the same time.

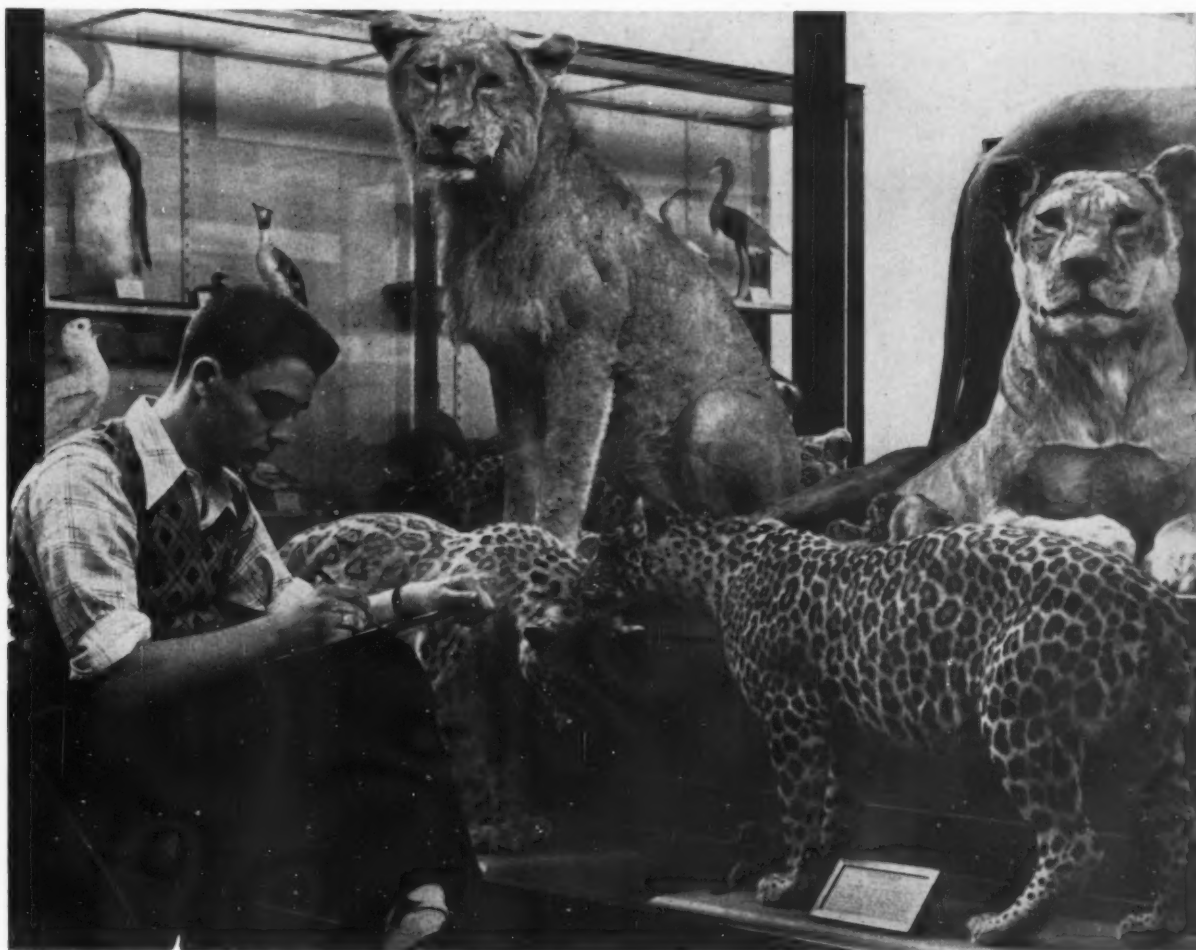
Perched on collapsible chairs, serious students may sketch in the Oriental galleries, discovering anew the fidelity to beauty, wealth of imagination, and supreme craftsmanship of the potters, weavers, and artisans of the East. Greek and Roman galleries reveal the home life of the Spartan warriors and of Caesar's legions.

Accuracy of reproduction, and the importance of authenticity are stressed in gallery studies. Old glass and china demonstrate

(Continued on page 6-a)



Sketching in the museum teaches the student to appreciate the arts and crafts of another day

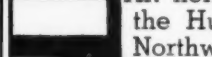
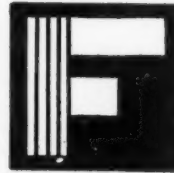


These models never weary of posing, and can be counted upon not to walk off at crucial moments



ANOCEE OF AKLAVIK

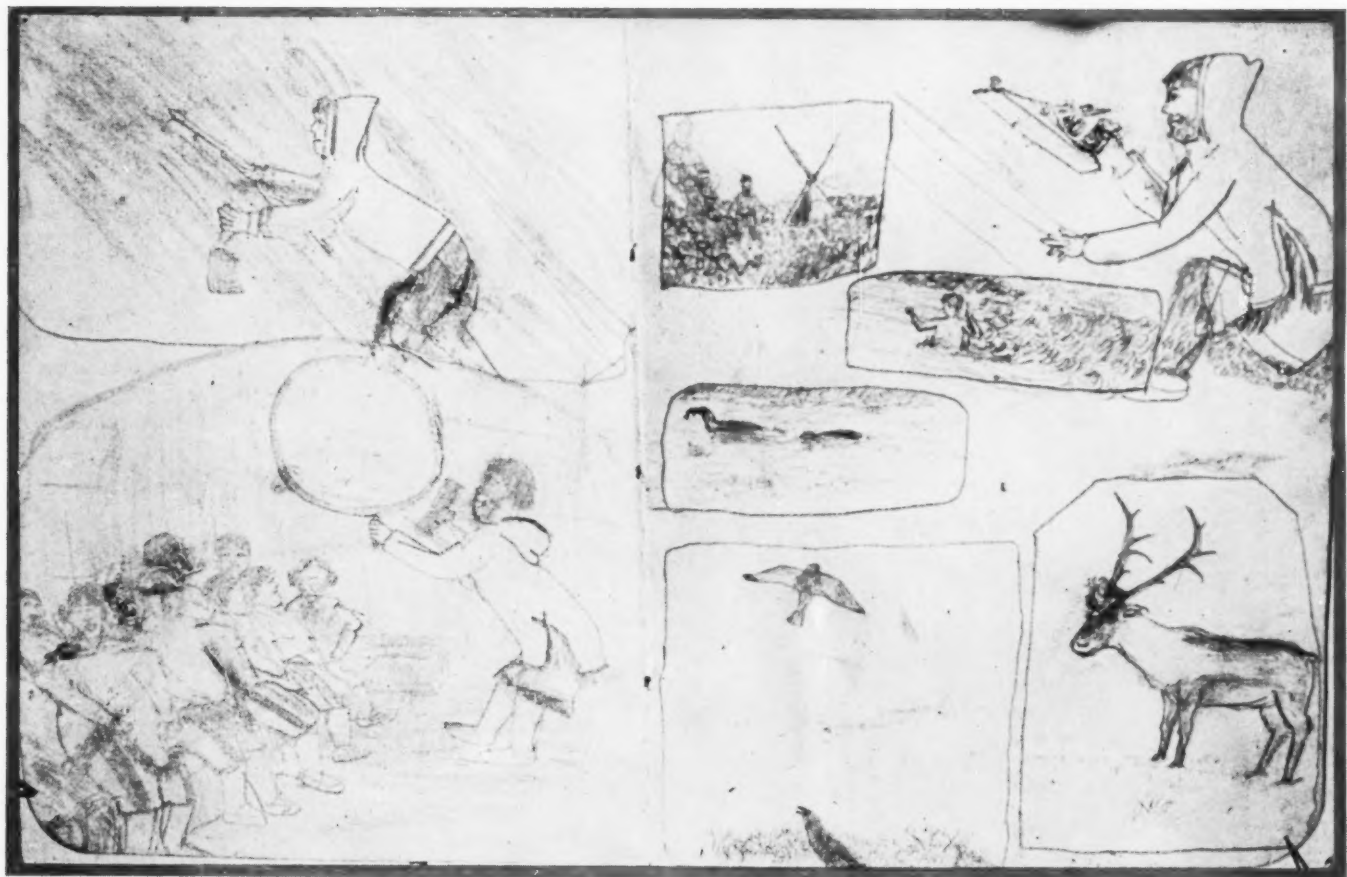
VEN. D. B. MARSH



AR north on the west side of the Hudson Bay and in the Northwest Territory is the town of Aklavik where an Eskimo boy named Anooee is a diligent student of art. In sincere and unaffected manner he has recorded for us some details of his everyday existence. At the lower left are Eskimos doing the drum dance.

In true Eskimo fashion, as is so often seen in the ancient bone carvings, Anooee has enclosed his subjects in irregular outlined panels. His detailed drawing of rocks, ice, and scrub growth have truly caught the spirit of the country in which he lives.

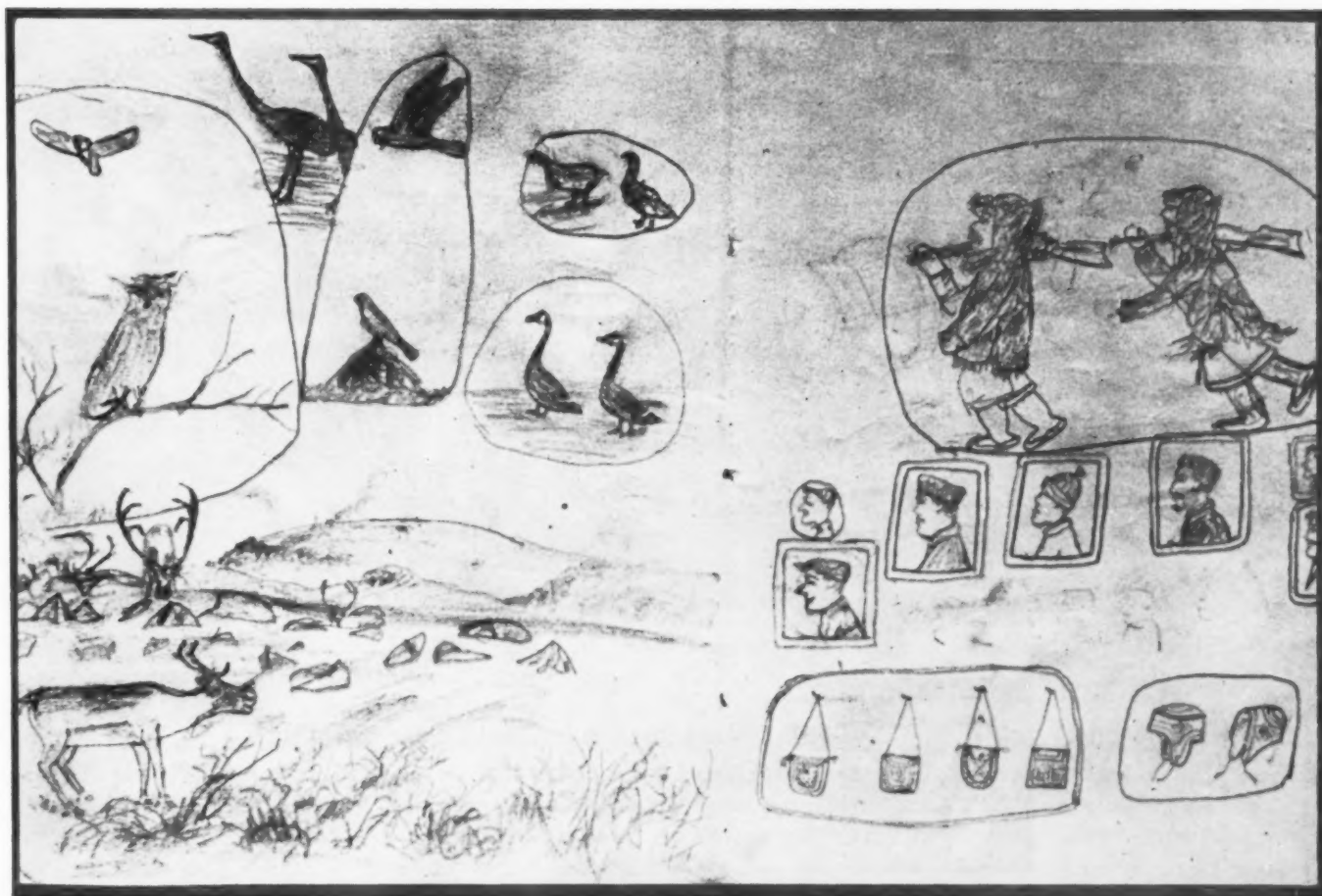
Left: Anooee, an artist Eskimo of Aklavik, Northwest territory



Right: Eskimo cutouts stuck on the walls of an old igloo. They have frozen there and as the walls melt, the water runs over these silhouettes and encases them in ice. These figures, sleds and animals, resemble the early drawings of primitive man



Below: Anooee shows how the birds, an owl, hunters, and local people look in Aklavik. He may also be a fashion artist—he has drawn purses, probably of sealskin, and headgear



PAINTING ~~~~~



Still Life rendered in brilliantly colored oils on scratchboard by a student of Edwin D. Myers



An oil painting on cellophane

NEW SURFACES FOR OIL PAINTING

EDWIN D. MYERS

Webster Groves High School, Webster Groves, Missouri



SCARCITY of canvas for painting forced us to look about for satisfactory substitutes. This quest opened up new horizons, and proved to be a terrific incentive to the students who thoroughly enjoyed the exploratory work that developed many interesting and satisfactory surfaces and techniques.

Since paper was plentiful we first tried various papers and found that ordinary manila paper was suitable and gave a pleasing effect, when the pigment was thinned with turpentine or benzine and the technique used was purely line. The color also can be applied just as it comes from the tube. Bristle brushes were found to be preferable. We also found that the paper should be used without previous treatment with

oil. The tooth of the paper gave interesting textures.

Brown wrapping paper, oiled and un-oiled, was quite satisfactory. Enameled stock obtained from the printer gave us a thrill when the oil was applied in thin washes, like water color, with a soft brush. The medium used for thinning was benzine or turpentine.

Cellophane stretched over an outline drawing done on white illustration board produced intriguing textures, due to the slight tooth of the cellophane. The styles of handling were many. The color could be applied directly from the tube to the surface and then scraped gently with a stiff palette knife. A grain-like texture was the result. Care should be exercised not to cut the cellophane. The color could be in thin washes or glazes using oil of copal, gold size, or retouch varnish. When this glaze becomes "tacky"

other color could be dragged over it, and outlines and highlights scraped out with the handle end of the brush. Soft brushes are preferable, but a bristle could be used on the surface in places. The reflected light from the thin places scraped out gives a luminosity to the work.

Croquille board was found to be an excellent surface and produced many interesting styles and textures. Any mediums or brushes are suitable.

Scratch board was one of the most popular with the students, as the scratching process produced many surprising effects. Color could be applied fairly heavily or in thin washes. If a mat effect was desirable the painting was left in the original state, but more depth of color can be had by varnishing the finished picture.

This experimentation made the class work vitally interesting and exciting for the student. It developed resourcefulness and imagination. Students voluntarily spent much time outside of class working on the project and it is still carrying over, as from time to time someone brings in new material to try out.

HAVE YOU TRIED COLORED INKS?

We are using colored inks in many ways, and on many surfaces, and have discontinued the use of water color for many problems because the inks seem to be able to survive the "muddling" of the student.

Our first experience with colored inks was more than satisfactory in its use on scratch board. We were tired of the usual black and white method, so we used the colored inks with both pen and brush in the



A colorful subject, rendered in colored inks on scratchboard by a student of Webster Groves High School



Colored inks on scratchboard are excellent for details such as one wants in story illustration. Rich sepias, violets, and blues predominate in these pictures

regular way. When using a knife for scratching, we tried all the patterns possible and if they were uninteresting we just tinted them out. We used sandpaper and steel wool to smooth out areas. Caution must be exercised in keeping washes light and delicate at first. Put your darks in last and work rapidly with large brushes on large surfaces. Washes may be superimposed, and the under color will show through, due to the transparency of the ink. For instance, a blue washed over a yellow will produce a green.

In using inks on regular paper stock, the outline drawing should be in black, brown, or other dark or dull color—the color is then washed over the outline.

Ross board gives beautiful effects. By laying in the drawing with black ink, or any dark color, and washing over it with color, the pattern of the board can be emphasized by gently scraping with a knife or sandpaper. The drawing may be varnished.

A drawing layed in with brown ink on a gesso board and washed over with color in line on broad washes produced a drawing similar to a tempera painting.

A colored pigment ink on gesso board is also satisfactory and brings up the transparent ink when the washes become "muddled." When this type of ink is not handy, white ink or tempera can be mixed with the transparent to give the same effect. This medium can be glazed over with oils.

We are enthusiastic over its use on all drawing surfaces, from high surface bristol board to toothed illustration board and water color paper.

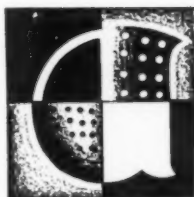


"Farm Home," by 18-year-old Joseph Muschinski of Pulaski High School won first award in the annual contest for high school students

THE STUDENT-ART CALENDAR

MILO C. RICHTER

Assistant Manager, *The Milwaukee Journal*, Milwaukee, Wisconsin



AMERICAN business houses have been giving calendars to their customers for so many years that the problem of illustrations for these tokens has become an increasingly difficult problem in avoiding repetition of subject matter. The *Milwaukee Journal*, Milwaukee, Wisconsin, departed successfully from the annual calendar problem and emerged with a plan which insures fresh picture subjects each year and does signal service in encouraging high school art students. This is accomplished by sponsoring a contest in which all junior and senior high schools (public and parochial) in Wisconsin can submit entries. Six of the paintings, selected by three judges as best suited to the purpose, received the major prizes and forty-four honorable mention awards were made for other worthy entries.

The calendar is unusual in format in that two months of the calendar are printed on each of the six pages bearing a reproduction of the prize paintings. A portrait and brief biography of the artist appear with each of the pictures.

Contest rules specify that each entry must be a color work in oil, water color, or pastel. No black and white renderings, posters, or cartoons are eligi-

ble. The judges select with a view toward pleasing the greatest number of recipients of the calendar by choosing as far as possible a group consisting of a still life, a flower painting, a figure subject, and two landscapes.

The first contest was limited to students of schools in Milwaukee County, but this year's event was broadened to include schools all over the state. There is no dearth of good work. In fact, say the judges, there is so much that is meritorious that the selection of only six major prize winners is made extremely difficult, and this without making awards to students who received prizes the previous year.

The prize winning paintings remain in the artists' possession, the *Journal* using them only for reproduction purposes in the calendar. However, in each of the two contests, the newspaper has found occasion to purchase several other paintings for its growing "Gallery of Wisconsin Art" where the work of these youngsters hangs proudly and, may we say, justifiably, next to that of professionals.

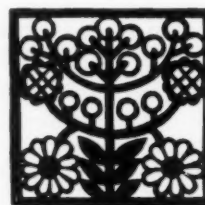
Mr. A. G. Pelikan, Director of Art Education for the Milwaukee public schools, says that this contest has stimulated a considerable amount of interest in art in the school and has done much to encourage our more talented art students.



Before Restoration: "Sunday in the Country" by the English artist, Philip James Loutherbourg (born in Strasbourg, France, 1740-1812)



Eric Golde, restorer of old masters, scrutinizes a painting of the Florentine school to determine its authenticity



REBIRTH OF OLD MASTERS

QU**I**T TAKES a thorough knowledge of paintings and painting techniques through the ages to produce an expert in giving rebirth to old masters. The expert restorer must first understand and then follow the technique in reproducing the texture of the painting. This is an intricate task calling for different talents and techniques than those of today.

A specialist in this field is Eric Golde, in whose New York mid-Manhattan studio these pictures were taken. Golde, engaged in this work for some thirty years, was famous for it in Europe. In recent years in the United States, he restored paintings by such renowned artists as Bruegel, Renoir, Van Ostade, Raphael, Teniers, and worked in this capacity for the Rothschild family.



Loutherbourg's "Sunday in the Country" after Mr. Golde restored it for the Lane Gallery in New York. The task entailed cleaning, filling in a hole, and retouching



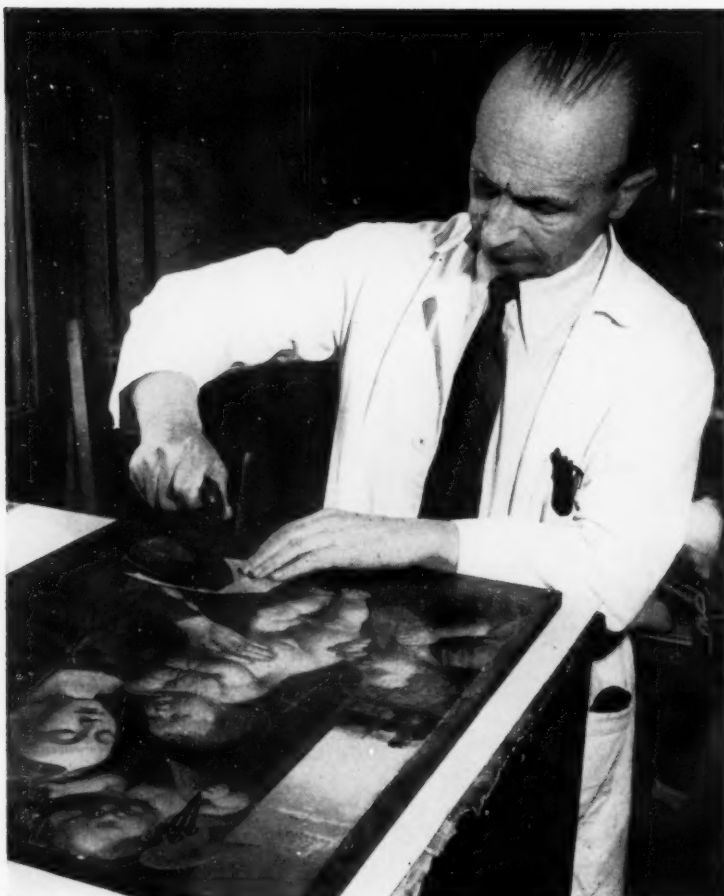
THREE LIONS New York City, New York

Eric Golde points out that the work of a restorer must be as painstaking as that of a surgeon, requiring first a careful diagnosis and then treatment. Each picture presents a different problem and requires different methods, depending among other considerations on the age, whether painted on wood or canvas, etc. He believes that a restorer should be a good painter himself, into which category Golde eminently falls. The restored area must blend in color, textural quality, and age appearance with the surface as a whole, and this demands work and evaluation of an experienced artist and craftsman.

The price for restoring paintings varies, depending on the work and its needs, and it sometimes reaches into thousands of dollars. The length of time for a perfect restoration job often takes two to three months and sometimes longer. Expert restorers are few and greatly valued by art galleries and collectors.



Picture Restoration varies with the condition of the painting. Here a chemical is injected into tiny globules which have formed over the surface through the years



Left: The second step in eliminating globules which form on the surface of the paint is to press the surface smooth with an iron. Unless handled expertly, the chemical could destroy the texture of the painting



Below: Retouching the repaired portions of a painting. This part of the work requires an artist as well as an expert in paint chemistry





AN ARTIST PATIENT

Veterans' Administration, Washington, D. C.

A PATIENT in the Veterans' Administration Hospital at Northampton, Mass., is painting a series of murals to decorate the walls of the hospital's dining halls.

This artist was a veteran of World War I, graduated from Yale Art School, studied in Paris and other places on the continent, and was painting and studying in Egypt when he became ill and had to return to this country to enter a veterans' hospital for treatment.

Because Federal regulations forbid painting directly on the hospital walls, he works on discarded bed sheets treated with a special sizing to make them taut. He begins with a miniature working sketch which he divides into several sections. Next, he prepares full-sized charcoal drawings. He transfers these onto his "canvas" and completes the mural by painting the sheet in full, rich colors.

The murals in one wing of the huge L-shaped dining room will portray the history of transportation from ox-cart to airplane. The other wing will picture gods and goddesses of Greek mythology.

In addition to murals, this artist has completed dozens of paintings which brighten the walls of officers' and veterans' quarters. A large portrait inside the hospital's main entrance depicts a mother

reading a letter from her soldier son; a brilliantly colored seascape decorates the lounge and a 19th century New England church scene hangs in the manager's office. Recently, one of his portraits was sent as a gift to General Eisenhower.

When the artist came to the hospital, he worked with only an easel, some paints, and a few brushes. Later, hospital officials furnished him with a large studio in the occupational therapy building. There, surrounded by sketches and paraphernalia typical of an art studio, he creates the tremendous wall panels that are being viewed enthusiastically by the hospital's one thousand patients.

On holidays and special occasions, the artist displays another talent by writing pageants and plays in which veteran patients take part. He designs and makes the costumes, paints the scenery, writes scripts, and acts as director and stage manager.

For National Hospital Day in late May, he wrote and produced a Greek pageant for public exhibition. Sixty veterans took part in the elaborate outdoor production, which ended with a series of athletic contests between the pagan gods and modern man.

Speaking of the "lift" to patients' morale resulting from one patient's activities, Dr. William M. Dobson, hospital manager, said, "He is the one patient who is doing more than any other to help our veterans here."



A class at the Cleveland School of Art studies the exhibition of well-known illustrators whose work has appeared in the *Saturday Evening Post*

ART AIDS FOR THE ASKING

LYNN D. POOLE

Johns Hopkins University, Baltimore, Maryland



USING costs of materials and close-cropped budgets in our schools create a problem for the art teacher. "Where am I to secure teaching aids?" is the question one receives from art teachers all over the country. Part of the answer lies in the examples of art being sponsored by commercial industry. These aids are yours for the asking.

The term "commercial artist" is rapidly becoming extinct. Through the efforts of business and industry, we seem to be returning to the Greek and Renaissance ideal where the artist and the craftsman are one and the same. Contemporary art is flourishing in America, partly because during the war our supply of great masters from Europe was cut off, partly because businesses, through their advertising agencies, have

started to use the works of contemporary artists. National advertisements, in all types of magazines, are carrying, weekly, excellent color reproductions of their outstanding artists. These paintings are directly commissioned or purchased from the studio of the artist and placed in "ads" selling pianos, jewels, soft drinks, coffee, travel services, and a long list of commercial products.

Use of art in business and advertising is not new. Around 1880, the English painter, Millais, linked his artistic efforts with the acumen of English business men. Before that, in 1859, the Baltimore and Ohio Railroad Company, in the United States, pioneered by taking a group of artists on tour of its rail system, stopping the train wherever the artists wished to sketch and paint. A few of these artists formed the nucleus of the Hudson River School of painters. About

the same time, Pierre Bonnard was painting some of his finest canvases for a French champagne company. When Paderewski was at the height of his first glory, his hands and portrait were often painted to be used as advertisements for Steinway pianos.

These activities were indicative but sporadic. The movement was not accepted by artists and advertisers until nearly ten years ago. From all indications, the major credit for today's successes should go to Mr. Charles Coiner, Art Director for the N. W. Ayer Company. A creditable painter himself, he was convinced of the value to industry and the public in presenting the work of good artists in "ads," rather than the products of less imaginative and less able workmen. Beginning with De Beers diamond company, he won over such artists as Laurencin, Derain, Bernard Lamotte, Maillol, and many other name artists. Reproductions of their works were hailed by the reading public as a new departure in advertising.

This success gave impetus to other large business organizations and since that time, the cavalcade of art in industry has grown strong.

Even a quick perusal of such magazines as *Time*, *Fortune*, *Collier's*, *This Week*, *Saturday Evening Post*, and others, will indicate to the alert art teacher that there is accessible to her, through contemporary advertising, a fund of auxiliary teaching aids for classes in design, advertising layout, color harmony, technique and, in fact, all the tools for the study of creative production and appreciation. How many of you are using these aids?

A cursory glance at this week's magazines will probably uncover one full-page advertisement from the Container Corporation of Chicago, the company which supplies a limitless variety of containers throughout the world. This advertisement, thumb-tacked on a bulletin board in the art classroom, will supply you with an example of modern art for many different uses. Take, for example, the solid figures in the Container Corporation "ad" painted by the Colombian artist, Jean Renau. Immediately, you will think of the possibilities for discussion composition—the arcaded building in the background holding the design in place; the stolid figures and masses relieved by the variable flow of line, giving movement to the composition. You can progress to the study of the use of rounded lines in the arcade with their repetition in figures, drapery, pots, and fruits, and show how skillfully the artist has used this same deliberate line to outline and bring arrested motion to seemingly inert masses. The use of chiaroscuro in the modern vein in the shadows and architectural, yet yielding garments, is exciting. A lesson on color harmony in painting can be taught from this magazine advertisement with its juxtaposed sepia, gray, orange, red, and black, with spots of green in strategically limited areas to integrate the entire painting.

A search through back issues of these magazines will give you a modern art collection of your own with the compliments of Container, made up of paintings by such artists as Leger, Cassandre, Carlu, Helion,

Covarrubias, and a galaxy of outstanding artists from Iceland, Iran, Poland, and many other foreign countries. These will provide examples of painting for creative students, covering every technique you may wish to teach in design, composition, color, and subject; they will provide you with a survey of contemporary art for your appreciation classes. Other teachers in social studies, history, and geography will probably thank you for letting them use your magazines so that they can integrate their studies with yours as you use these visual aids together.

Your classes in commercial advertising will be revitalized and accelerated if you will use these advertisements in your teaching as illustration of one type of art layout being used today. Container Corporation's layout is noticeable for its striking economy of copy. To make use of an opposite technique of layout, assemble a number of advertisements, using the works of contemporary artists distributed by the Upjohn Company. One of the leaders in fine-art-in-advertising, Upjohn has presented the paintings of Waldo Pierce, Julien Binford, Simka Simkhovitch, Fletcher Martin, Margit Varga, and others, to literally millions of people in the United States who had never heard of these artists nor seen a good example of modern painting.

In these Upjohn "ads," you can illustrate one type of layout. One Upjohn "ad" carries a painting by Margit Varga of *Life* Magazine who is responsible for the magnificent job that magazine has done for art in America. Your students will be fascinated when you dissect this "ad" and show how the question in bold type arrests the reader's attention and piques his curiosity. Following the question, you will want to read the answer written so skillfully in concise, but flowing style, discuss its content of words, and why each word does its job. The student, himself, will by that time draw your attention to the bold-type lower-case statement under the painting which again takes the reader from the painting to the three important health points underneath.

After thinking of the many ways to present this "ad" to your classes in advertising layout and commercial art, you may want to consult with the English teacher to enlist her aid in correlating some of her English writing with your study so that your students may benefit from practice in writing copy for an "ad." If there is a course in journalism in your school, then you can achieve real correlation!

In this study of Upjohn advertising, of course you will not neglect the painting. You can discuss the merits of each painting as an individual work of art, and then its merit as it is integrated in the layout. Finally, you will put these Upjohn advertisements with those from Container and compare them to diverse types of advertisements. Then it would be helpful to file them as future source material for teachers of other subjects, for use in art appreciation courses, and for display in your art room or school museum.

Another subject confronting you as an art teacher is "illustration." Some of you have students who aspire

to careers as illustrators for nationally circulated magazines. If so, then go to examples of successful illustrators in the popular periodicals for teaching aids.

At the present time, *Saturday Evening Post* has an outstanding exhibit of story-illustrations from that magazine on tour of the United States. Perhaps your local art museum will contact the magazine and secure that exhibition. If not, you can get copies of these illustrations from the current issues, or write to the magazine to ask if they have reproductions. In this exciting touring-exhibit are the best works of Norman Rockwell, Ben Stahl, Robert Riggs, Floyd M. Davis, and twenty others. It would be well to begin your discussion of magazine and poster illustration by impressing on the student the fact that illustration has to be good painting, but not great art. Illustration serves as secondary to any idea. The idea may be a fiction story or it may be a plea for funds. In this, the illustrator has a double duty, which, in a way, makes his job more difficult than the easel painter, and a shade tougher than the painter for a magazine advertisement. In one swift stroke, he has to catch the reader. You have often passed over a good story or

article in a magazine because the illustration was weak and did not appeal to you.

After you have made a thorough study of the qualities of a good illustration, follow immediately with a comparative study of "illustration" and "fine art." Emphasis on quality in both fields may be your contribution to your students—too many teachers give their students the impression that magazine illustrations are the pathos of all art.

With this foundation, assign your students the job of reading a story in *Harper's Magazine*, a magazine with excellent fiction, and no illustration. Ask them to prepare an illustration for this story. While this is in progress, correlate your work with the English teacher by asking her to teach a short-story writing class for the art students. From this, each art student can write a story and illustrate it. Climax the project by arranging an exhibition of the reproductions from some magazines and stories from others, together with illustrations by your students, and their own stories with illustrations. When the exhibition is dramatically displayed, you have the opportunity for an open-clinic forum on magazine illustration as the basis for an

(Continued on page 6-a)



A class discussion at the Cleveland School of Art on the currently popular illustrators and their work



High school students in a Commercial Art Course in Baltimore, Md., prepare silk screen stencil menu covers for the American Red Cross

SILK SCREEN STENCIL PRINTING

J. I. BIEGELEISEN

Instructor, New York School of Industrial Art



IF YOU teach art in the schools and are not acquainted with silk screen printing, you are missing something. Without loading this article with praises for the process, let me review some of the questions asked most frequently by school visitors

whose curiosity is aroused when they see the process in action and by those who have learned of the manifold commercial applications of the silk screen stencil process:

Q. Is silk screen printing a method of printing on silk?

A. It is a method of printing on *anything*—silk, wood, glass, cardboard, metal, cork, or any other flat surface you can think of.

Q. Then why is it called silk screen printing?

A. Because it is a method of printing by which paint is forced through a screen made of silk. The porous mesh of the screen forms the ground to which the stencil is affixed. Those parts of the silk left open allow paint to go through, and the parts of the silk masked out by the stencil prevent the paint from going through.

Q. How do silk screen stencils differ from common paper stencils?

A. Ordinary paper stencils require small ties to hold the centers in place and to keep the stencil together. With the silk screen process, there are no gaps in the stencil because the fine mesh of the screen acts as an invisible support for the stencil.

Q. Just what does a workable silk screen printing unit consist of?

A. All you need with which to get started is a

COMMERCIAL ART~~~~~



Poster, magazine cover, program, and greeting card printed in Silk Screen Stencil process by J. I. Biegeleisen, of the New York School of Industrial Art

wooden frame with a silk fabric stretched across it. This comprises a "screen." The screen frame is hinged to a flat table top or drawing board, and a rubber squeegee is used to push the paint through the screen.

Q. Does it cost much to get started?

A. You can total up the cost yourself. The lumber for the frame will stand you three to four cents a running foot. The imported silk (when you can get it) is three to seven dollars a yard. Organdy, a substitute for silk, is about \$1.25 a yard. The squeegee costs about ten cents an inch. As for the printing base, an old drawing board or an unused table top may be harnessed for this work. A gallon of paint averages about four and a half dollars. As this is about all of the basic equipment you need to get started, it gives you an idea of the necessary initial expenditure.

Q. How about paints? Can you use any kind?

A. No, not quite. You must use paints especially prepared for silk screen work. But the range is wide. It includes tempera, oil, lacquers, dyes, and enamels. These different printing mediums, when prepared especially for silk screen, are finely ground and contain the proper lubricating substance so as not to dry into the silk mesh.

Q. Is it necessary to pour paint into the screen each time you make a print?

A. No. Once the screen is "loaded," the paint is consumed very slowly. Twenty, thirty, or even more prints can be made before it is necessary to replenish the paint supply.

Q. Once a stencil is made, how many copies can be printed from it?

A. That depends upon the kind of stencil you use. The film stencil can turn out as many as 50,000 prints—many more than you will ever require. The other stencils do not stand up quite that long, but even with the paper stencil (which is by comparison most perishable), 300 to 400 clean copies are possible.

Q. How many kinds of silk screen stencils are there?

A. A silk screen stencil may be made by one of five different ways. The principal types of stencils are: the paper, tusche, glue block-out, NuFilm, and the photographic.

Q. Why is more than one stencil-making method necessary?

A. Each method has its own uses and possibilities. The paper method is good for simple geometric shapes, patterns of silhouettes, or large lettering. The tusche and block-out stencils are used mostly for artistic reproductions where spontaneity of brush stroke is to be captured in the print. The film stencil is used where sharpness of line and commercial craftsmanship are desired. The photographic stencil is reserved for identical facsimiles of intricate designs or fine lettering.

Q. Here is a specific problem. What method would you recommend for duplicating signs or posters?

A. For any job where lettering predominates, film stencils are generally used, because they reproduce the sharp lines so essential for lettering visibility.

Q. What type of drawing or painting is most suitable for the silk screen process?

A. Any art work done in flat colors (in poster technique) lends itself to this method of printing. Each distinct color in the art work calls for a separate stencil, so it is better for prudent reasons to limit one's self to few colors.

Q. We have seen silk screened prints with surprisingly good registration of colors. How are the various colors in a multi-color print accurately registered?

A. Whether the job is in one color or several, the card or whatever is to be printed is placed on a predetermined spot on the printing base. Cardboard or metal registry guides are nailed down in place on the base and the material to be printed is always set in those guides.

Q. How many people does it take to operate the silk screen unit?

A. One person can do it alone, but he'll be mighty busy. It is better to have a team of two or three work on the job. One can do the squeegeeing. One can remove the finished prints. And another can set the prints aside for drying.

Q. How long does it take for the paint to dry?

A. Anywhere from ten minutes to four or five hours. The prints made with tempera paint will dry in ten minutes or so, while those done with enamel paint will require overnight drying.

Q. Once a job is printed, what happens to the stencil?

A. If you ever expect to reprint the job, you may store the screen away for any length of time, thus holding on to the stencil. You never do this in the case of the paper stencil, though, because it is perishable and because it is so easy and inexpensive to replace it if necessary.

Q. If a stencil is not to be saved, can the same screen be used for another design?

A. Yes, the same silk screen can be used for any number of different designs. When the job is finished, the stencil can be dissolved with the proper solvent, leaving the silk as good as new.

Q. What are some of the things that students can print by the silk screen printing process?

A. Posters, greeting cards, out-of-room passes, visitor's cards, election signs, monitor armbands, game cloths, dart boards, ex libris labels, pennants, textiles, school magazine and program covers, charts, visual aids, decorative trays, as well as fine art prints.

Q. What advantages does silk screen have over other processes?

A. Its main distinction is its versatility. No printing process can print on so many different types of surfaces with so many different mediums. It is also comparatively inexpensive to get started and it is economical in upkeep.

GENE KLOSS AS ETCHER, AS WATER COLORIST

R. Z.



ETCHING is comparable to music in its melodic purity of line, its chord-like patterning of mass, its sheer contrapuntal quality free from the voluptuousness of color. Like music, too, etching can be a very concentrated expression of the vast moods of nature, or the various attitudes of man. No analogy is altogether valid, but in the case of Gene Kloss as etcher it is interesting to note that she considered being a musician before deciding to be an artist, and that her etchings do have the intense atmospheric effect, say, of a string quartet.

Subject matter counts for very little in music except as an abstraction of mood. But subject matter in etching, as Gene Kloss uses that medium, counts for a great deal. She always selects what she thinks is a significant subject, even if only an adobe house at dusk indicating the scope of the people who live there. Her subject matter may be listed in four classes, either pure or combined: landscape, portraiture, Indian culture, Spanish colonial culture. Inasmuch as she is well known for her "interpretations" of Indian culture, an explanation of her aims in that field might be generally elucidating.

Indians, wherever their culture has been left relatively intact as among the Pueblo and Navajo tribes of New Mexico, are less artificial than our modern industrial peoples, more natural and graceful in their physique, more religious and spiritual in their pursuits. Indeed, a study of Indian culture in its better aspects serves an indictment upon the whole trend of the present age, which might be called the Jazz Age or the Caricature Age, so grotesque is the modern pursuit of ugliness. The Indians do not distort basic realities. Their most "abstract" design is coherent and understandable. Their individual life is self-reliant, their social life a sincere and dramatic rapport with universal forces.

Now, a good incisive etching can reflect all these black and white truths without preachment; it can reflect a social purpose, a fundamental belief, an entire philosophy without propaganda. And at the same time it can be an advance in technical expression, a mark in the artist's continual struggle to grow.

Growth is the motivating interest. Some etchers achieve it slowly with a few plates revised and revised during a lifetime. Others, like Rembrandt, achieve it with prodigious output, often haphazardly. Gene

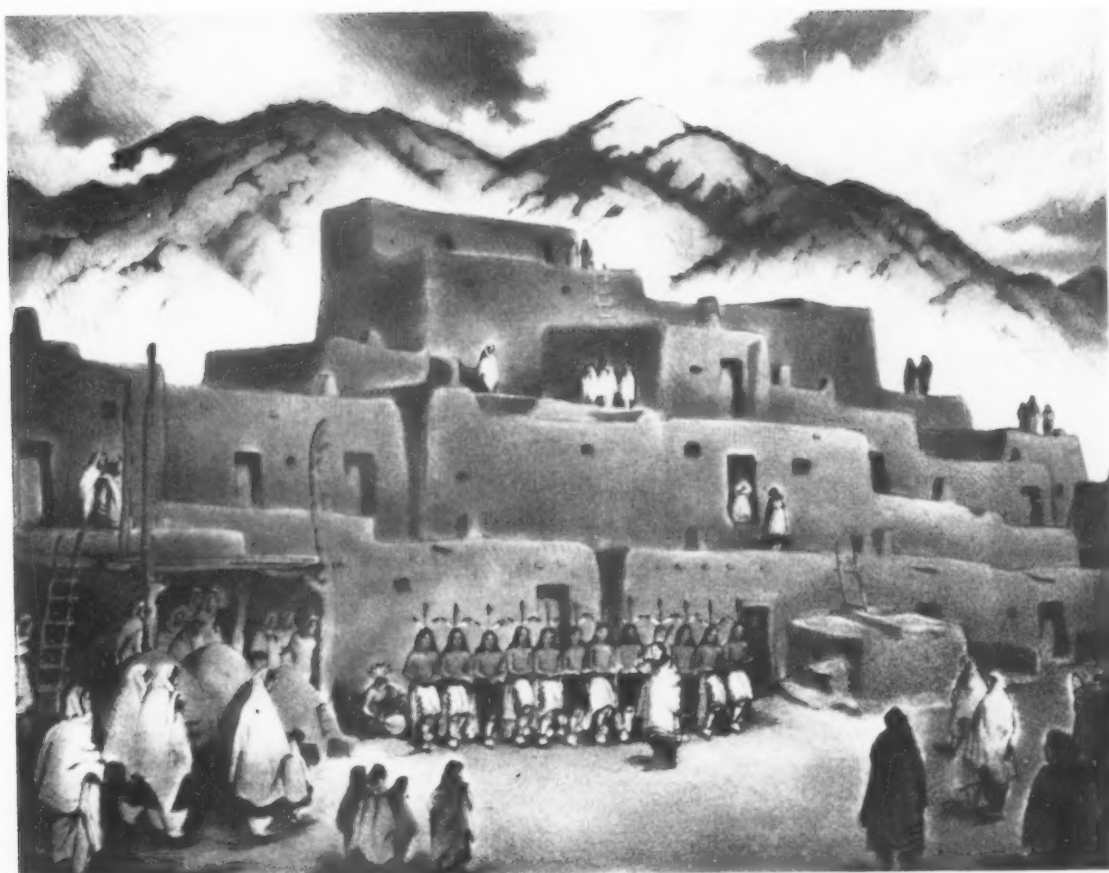
Kloss achieves it by deliberate effort, each plate an experiment toward the next.

But she does produce prolifically. She has done about four hundred plates and, though she would be the first to concede that a less productive artist might develop his particular talent to an incomparable culmination, she has no false modesty, nor any false pride. She has won considerable honors, including the Eyre Gold Medal at the Pennsylvania Academy of Fine Arts, 1936; the Associate Membership Award, California Society of Etchers, 1934; Purchase Prize, Chicago Society of Etchers, 1940; First Prize, Print Club, Philadelphia, 1944; Pennell Prize, Library of Congress, 1946; and many more. She belongs to The Society of American Etchers, the California Society of Etchers, Chicago Society of Etchers, Prairie Print Makers, and other societies. She is represented in public and private collections at home and abroad, and her work has been accepted in "Fine Prints of the Year" and periodicals.

The Indians, when counting coup over their triumphs at war, used to hang up the scalps of their enemies as proof. Honors in the field of art represent a kind of scalp-lifting of the artist's own head. They are worthy only what they are worth as a stimulus to work. Growth is the main incentive, growth in the expression of that old perpetual ideal once known as Beauty.

With water color, Mrs. Kloss seeks a more spontaneous expression of that same ideal, though spontaneity, the right color in the right place, requires precise premeditation. To this writer she achieves her most poetic reality in water color, much more so than in her carefully studied oils. A water color cannot be analyzed; it is simply a success or a failure. A glorious medium! Winter or spring, summer or autumn, it conveys the most immediate, most exhilarating response to the bleakness or lushness of nature!





Aquatint etching by Gene Kloss dramatically picturing one of the many ceremonial dances at the ancient Indian Taos Pueblo, near Taos, New Mexico



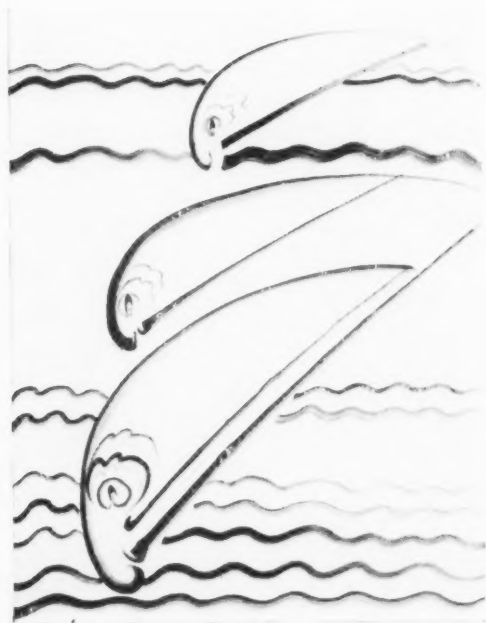
A beautifully produced aquatint etching by Gene Kloss of a night scene at one of the Spanish villages in the mountains north of Santa Fe, New Mexico



A water color painting of the Upper Rio Grande country above Taos, New Mexico. Gene Kloss has secured a quality similar to that of the beautiful Oriental rug colorings, producing a decorative feeling of much charm



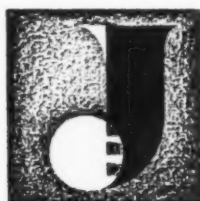
Two monotypes painted directly on a metal plate by Jane Rehnstrand and transferred in one printing to paper. A spontaneous quality together with a successful recording of the characteristics of outdoor scenes, permeates all of Miss Rehnstrand's work



Miss Jane Rehnstrand has, more than any other educator, developed methods and results for creative brush and finger painting; which have become widely adopted throughout American schools



JANE REHNSTRAND, ARTIST AND TEACHER



JANE REHNSTRAND'S aim in life is to be an artist-teacher. She has worked unceasingly with young people from the kindergarten through the grades and high school. At the present time she is teaching young people at the State Teachers

College of Superior, Wisconsin, who expect to be teachers of art. Her philosophy regarding the teaching of art is that art is a way of life—an indispensable something that is within the reach of every human being. She believes that it is possible for children of all ages to derive pleasure from some sort of art expression and that it is their right to have the privilege to grow and develop in their own expression. She is one who is sensitive to the development of creative ability in young people.

Miss Rehnstrand has worked continually with her own painting—not to make pictures for exhibitions but to increase her understanding of and ability to direct the creative work of young people. During her summer vacations she has studied with Hans Hoff-

man and Ernest Thun at Gloucester, Massachusetts; with Pedro deLemos at Carmel, California; with Glenn Mitchell of Minneapolis, Minnesota; with Millard Sheets at the University of California; and, in the summer of 1945, with Carlos Merida in Mexico. She has also made numerous sketches of her native Wisconsin and of the fishermen's villages along the North Shore of Lake Superior.

Believing that the development and growth of appreciation through creative activities and by association with fine objects is a part of the art education program, Jane Rehnstrand has brought many exhibits of the arts and crafts of other countries into her classroom. She has made these collections from her study and travel in the European countries, China, Japan, Canada, Guatemala, and Mexico. She has brought to her students first-hand knowledge of these countries and of the activities of the people by her many sketches. Because the arts and crafts of all countries have much in common she believes that the study of them tends to promote world understanding, fellowship, and tolerance.

Designing with various types of materials has been of special interest to Jane Rehnstrand. She experiments enthusiastically and continually, going through sieges of working with etching, monotypes, lithographs, finger painting, paper sculpture, and plastics. In going into her classroom one feels much enthusiastic activity. There are many objective evidences of the use of many different types of materials. She believes that the teacher should be prepared to present the right material at the right time.

During the past few years Miss Rehnstrand has been interested in bringing art activities into the rural schools where there is no supervisor of art and where teachers have not had special art training. She has made visits into these schools of northern Wisconsin—bringing them exhibitions, teaching classes, giving demonstrations, and helping teachers with schoolroom beautification. She enjoys particularly the working with the young children of these schools and is very often thrilled with the results of their expression. Believing that all children in all schools should have the opportunity for creative activity for their all-around growth, Jane Rehnstrand hopes that she may always be able to work in one way or another with the creative expression of young people.



SCULPTURE FOR EVERYONE

GRACE G. GREENE, Pittsfield, Massachusetts

SCULPTURE is a hobby in which old and young, in fact, everyone, can find the satisfaction of successful creation in the field of art. Two years ago I would not have believed this. About that time I joined a class in sculpture and soon afterward four other members of my family were also enrolled. Our enjoyment and the measure of our success, together with my observation of others, has led me to the conclusion that anyone can have a satisfying measure of success in sculpture. This conclusion and the wish to share an enjoyable hobby with others led to the experiment, which we tried last year, of including a course in sculpture for the pupils of the small private school which I conduct.

There were approximately twenty pupils in the school, ranging in age from seven to seventeen. These were divided into two groups with a period of two hours for the junior high group and an hour and three-quarters for the elementary group. The classes were conducted once a week throughout the year and were taught by Miss Franc Epping, sculptor, of Lenox and New York.

At Miss Epping's suggestion a part of the cellar was equipped for a studio. Work space was provided inexpensively by a sturdy work bench built along one wall, and a table supported on two horses which could easily be taken down if the space was needed for

something else. With a set of shelves for unfinished work; two garbage cans, one for clay and one for plaster of paris; and some bowls and spatulas for mixing plaster; and modeling boards made by the children, we were ready to start.

The first lesson was probably the only one throughout the year in which all the pupils were working at the same time on the same subject. This was the modeling of a duck in clay and was intended as an introduction to the use of clay. After this lesson most of the children commenced the modeling of animals in plaster of paris on an armature of stiff galvanized wire securely nailed to a piece of board for a base. Bears, squirrels, owls, penguins, etc., were made. These ranged in size from ten or twelve inches in height at the beginning of the year to some as high as two or three feet later on. These latter include a giraffe, baby deer, kid, and lamb.

One or two pupils started wood carving without previous experience with plaster, but the general order followed was clay, plaster, wood. Before the end of the year practically every child had made at least one wood carving. As far as possible, 4 x 4 cherry or oak was used for these, but the difficulty of getting these hard woods made it necessary to use some less satisfactory substitutes. The carving was done with chisels, rasps, and files and the results were remarkably good. For the most part, rather simple

forms such as owls or penguins were made, but three couchant lions were very well carved by three of the boys. Before a woodcarving was attempted, a pupil was required to make the figure in clay to serve as a model.

In June we held our second exhibition of the year in which every pupil was represented. This exhibition included work in wood and plaster, with one piece in marble made by a pupil who had had some previous

experience with sculpture. It was amazing to see what had been accomplished by pupils of all ages, most of whom had never done any modeling before and at the beginning of the year had scarcely known a chisel from a file. Parents and other visitors were gratifying in their appreciation of the results, and Miss Epping and I felt that we had proved the theory with which we started—that every child can have a satisfying creative experience in sculpture.

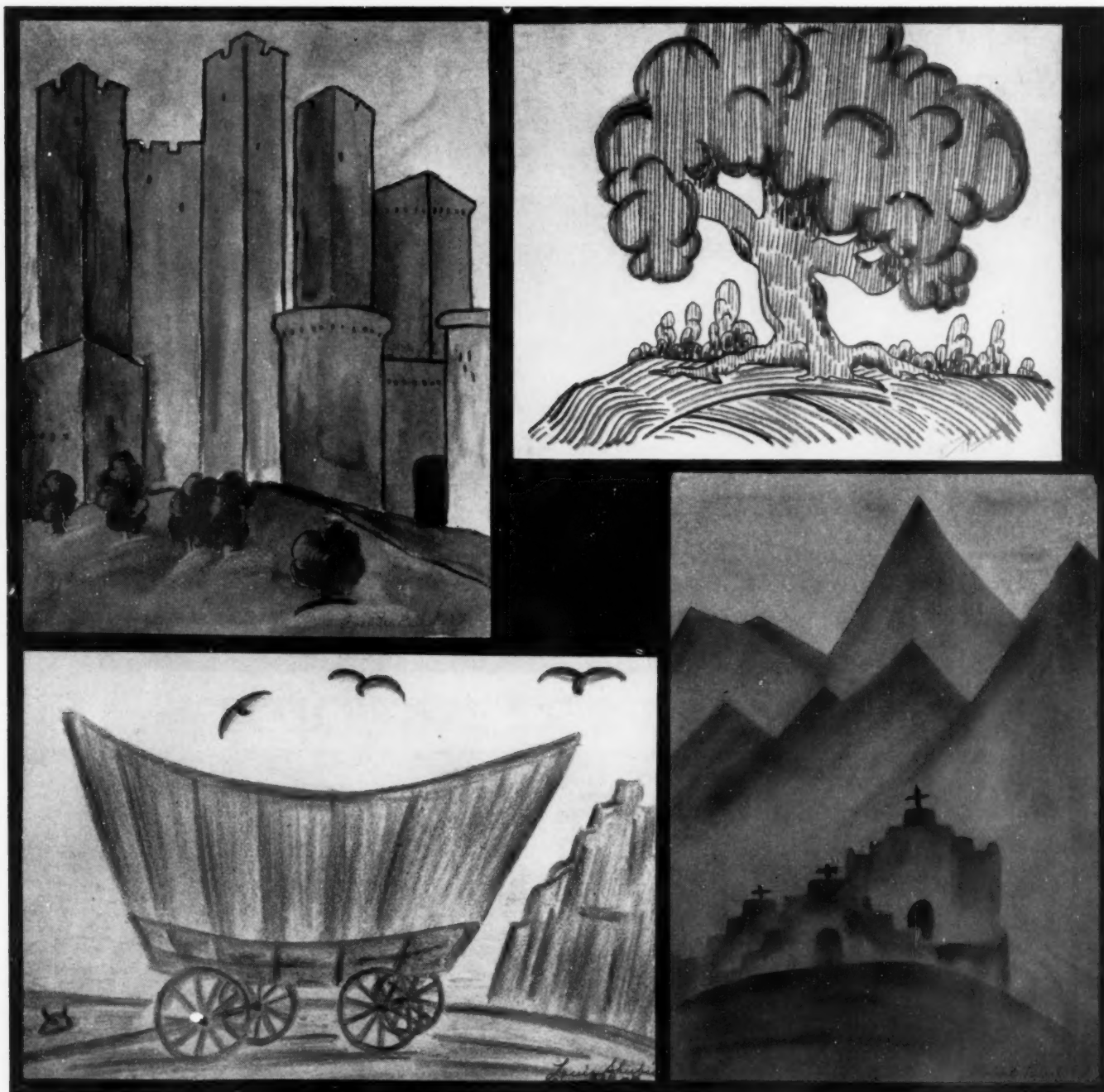


Students of Miss Greene and Miss Epping at Pittsfield, Mass., working in clay, plaster and wood



Industrial Art Courses in the schools of Baltimore, Md., under direction of Leon Winslow, provide experience in handicraft, elementary machine fabrication, textiles, ceramics, book binding, furniture, and furnishings. Sculpture Course includes practice in modeling, casting, and carving, integrating with Industrial Art and Architecture

TECHNIQUES



TUDENTS of Frances L. Stokes of Ely, Minnesota, are encouraged to try a variety of techniques, among which are water color, wax crayon, and charcoal.

In the castle study at the upper left the outlines were drawn in black crayon and a blue water color used for all but the trees in the foreground which were painted in black water color. White wax crayon was used over the blue for high lights.

Upper right: A line technique rendered in purple and black wax crayon.

Lower left: A covered wagon in broad stroke wax crayon technique.

Lower right: A Southwest study made by using a stencil and rubbed charcoal.

NEW TECHNIQUES FOR THE ART CLASS

DAWN E. SCHNEIDER, Charleston, West Virginia



IN ALL phases of their daily life, and especially in the art class, children are eternally thrilled at trying out new things or methods. Therefore, it is well to vary your program frequently by introducing some novel technique or material. Many original techniques have been developed in recent years, using familiar or newly created materials. The alert teacher will have a store of these new methods at her command and use them whenever she thinks her class needs stimulation.

A device that has proved useful along this line might be mentioned here. Most teachers acquire during the course of a year, odd boxes of art materials, too expensive, perhaps, to place in the hands of each student, but still not too difficult for them to handle. Try having an experiment drawer in your desk, in which you keep all these special materials. A child who has completed his assigned project early may go to the drawer, select any of the materials he wishes, and experiment with them.

As another means toward the goal of development of new techniques, never discourage the free use of invention in handling the familiar materials. Perhaps the child's idea may prove a failure, but, on the other hand, he may achieve a delightful result. After all, that is how new techniques are developed.

Some of the more modern of the new methods, most adaptable for use in the elementary grades, are here-with given.

Crayon Etching. Using a light, brilliant colored crayon, coat the paper evenly and thickly all over the surface, being careful to leave no thin or empty spots. Cover this first coat of color entirely with a dark color of crayon, striving to have just as smooth a dark coating as possible. Use any sharp tool at hand—a scissors point, a nail, a knife blade, a nail file, or a pen point; scratch a design in the surface of the dark crayon coating. The first layer of bright color will appear wherever you make a scratch. Try a variety of strokes to represent grass, leaves, or boards. After a bit of experimentation try drawing a simple design or picture on the paper, using only brilliant colors, putting the color on heavily, and leaving no area uncovered. Cover this whole design with black, then come back and scratch away what parts you wish, being sure to use a variety of strokes according to the nature of the design. Some students like, in using this method, to make a second sketch of the design, uncolored, to aid in remembering where each object is on the original design after the black has been placed over the colors.

Scratch Drawings. A variation of the above mentioned method is done on heavy cardboard or illus-

tration board. Go over the entire surface with white or light colored crayon, applying your color evenly and firmly. Dust this crayon surface with common talc powder and rub lightly. To this layer apply a coat of black poster paint. When the paint is thoroughly dry draw your subject on the black surface and scratch with a sharp tool.

Paper Batik. This technique is a splendid project to spur on an art class. Use your brightly colored crayons only. Draw your design on paper, applying the crayon heavily. You need not cover the entire surface of the paper. When completed, dip a water color brush into black ink or tempera and go over the entire surface of the paper. The black fluid will be repelled by the wax crayon but will adhere to the remainder of the paper, creating a most striking effect. This method can be used very successfully for decorating paper plates, booklet and program covers, and greeting cards, as well as in ordinary illustration work. A final coat of clear shellac will contribute to the permanency of the object.

Pounce Pictures. The pounce method of applying poster paints employs a broad-based type of stencil brush or pounces made of small wads of material about which has been wrapped another piece of material, and tied firmly in place. Small pieces of sponge will also serve the same purpose. In the pan of your water color box, or in separate compartments of a muffin tin, mix variously colored poster paints, rather thick in consistency. Now lightly sketch in the outline of your picture on paper. Have several pounces or brushes ready, one for each color used. Dip one pounce in a color, pat it on the paper at an appropriate spot, keeping each pounce mark rather distinct, not blurred at the edges. Apply different colors as the picture requires, sometimes applying one over another to get a blended effect.

Water Color and Crayons. Make simple water color backgrounds, such as will involve large sky and land areas. Fill these in with flat washes wherever possible. When dry, add illustrative detail with crayons.

Celluloid Etchings. Celluloid etchings may be done very successfully in the sixth, seventh, and eighth grades, and delightful results can be obtained. Perhaps the Christmas season is as good a time as any for this project, since the making of greeting cards is especially suited to this medium. You will require two- or three-ply celluloid, five cents' worth of which should suffice to make a plate large enough to make a good-sized card. First plan your card on paper, then cut the celluloid to the same size. Lay the celluloid over the paper and incise your design on it, using upholsterer's needles as tools. When completed, rub

the reverse side with a layer of soap to serve as an adhesive and lay it on a board. If you can get an old photographer's holder, it will prove of great assistance for this purpose. Use a rather coarse-grained paper which has been soaking in water for an hour or so. Lay it between papers to absorb excess moisture. Mix special sepia or black etching ink with burnt oil to make it the consistency of thick cream. Wad muslin to make a pounce, soak it in the ink and rub it over the incised surface of your plate. Remove excess ink from any sections which you wish to have appear lighter by using a clean cloth. Lay the paper down on the plate and apply pressure.

Chalk Work. Too many teachers completely overlook the extremely valuable and inexpensive medium of chalk in their art classes. This is sad, for we know of no other material so versatile in its application. It has more advantages than any other medium and few disadvantages. It can be used in the primary grades and in high school, and to the teacher who must consider the school budget constantly, this is a most appealing feature.

Murals, of course, are ideal vehicles for chalk work. Use large gray bogus paper or heavy brown craft paper. The back of oilcloth or old window shades stretched over wooden frames makes an ideal base for a more permanent mural. The chalk picture, when finished, may be sprayed with fixatif, or the design may be set with a water wash. In order to do this, each color is gone over thoroughly and separately, with a brush dipped in clean water. Another method employs bogus paper dampened evenly before applying the chalk. This method precludes the necessity of later fixing. On dry surfaces, such large areas as distant hills or skies may be applied with a powder puff. Rub the chalk thickly on a small piece of rough paper or fine sandpaper. Rub the puff over this surface and apply to the picture. Blending of colors anywhere on the picture may also be done with a small powder puff, with a piece of clean cloth, or with a sheet of cleansing tissue. Remember that the greatest charm of chalk work lies in its infinite possibilities for blending colors. Try for interesting effects, in the backgrounds as well as in the foreground.

Illustrative subjects may be done in individual pictures with equally striking effects. It is never a good idea, however, to use too small paper, and paper with a rough texture holds the chalk to best advantage. Strive to eliminate all small details. Incidentally, a good remedy for a class which specializes in "pinched up" drawing is to give them chalk as a medium. The broad, blunt ends encourage big broad effects and discourage the addition of inconsequential detail.

Sometimes a variation of the usual is appreciated in the classroom. One such variation might be winter pictures done in white chalk only on light or dark blue paper. Colored chalk of several colors applied to dark papers makes lovely panels, especially when such subjects as flowers or tropical birds are chosen. Try experimenting with various methods of applying your color with unusual techniques. A preliminary lesson in the various strokes permissible in chalk work is always a good idea. Be sure that the student knows the effects which he can obtain with the end and with the side of his chalk stick. Work to keep your objects from merging into each other. Blend from dark at the edge to light at the middle of each object for an interesting effect, then reverse the process and see what you can make. Try various backgrounds. Perhaps you might blend yellow at the edge of your paper into dark green around your central object. The trick here is to get your colors so skillfully blended that no break line is detectable.

As a rule, one does not preserve these small drawings unless they are exceptionally good. If you wish to keep them for later use, lay them between newspapers or mount them on a piece of illustration board under cellophane.

Many interesting effects may be obtained through the use of chalk in stencil work. Here again the technique of using the powder puff rubbed over chalk powder on a piece of rough paper and then applied to the areas exposed by stencil patterns gives the most desirable effect.



A scarred and ugly wall was transformed into a center of interest in the lunch room of the Burnet School at San Antonio, Texas. Under the guidance of Mary Octavia Davis, the students worked out a repeat pattern of birds, flowers, leaves, animals, butterflies, and caterpillars which was transferred onto ordinary brown wrapping paper and outlined in chalk and charcoal before the gay colors were added.



LET'S CREATE

ALICE S. BISHOP, New London, Connecticut



OOON vacation will be here. Teachers are tired and need rest—it has been said that a complete change of occupation is very restful. Why not try some rapid outdoor sketching or, to use the modern term, "creating"? Something which can be done in such a short time that it does not tire; also requires little equipment—just a light and inexpensive outfit.

Never mind if you think you cannot "create."

You can, you know, so just try it and have fun.

Now for the material: The plain white newsprint paper works well. Schools often use it and a package costs little—it is enough for many workers. This is a satisfactory size, at first, as it can be completed quickly and even if it seems small after the larger sheets school children now use, the work need not be. Better paper—manila, white construction sheets, or anything which is not too smooth may be used. Then a portfolio to hold it: This can be of two pieces of strong, smooth cardboard, hinged at the back like a book, with a strip of book linen. If that seems too much trouble at the time, then use a larger piece folded through the middle to make a cover about 10 by 13 inches, at least. Do not use corrugated board, as the ridges show when the chalk is used. A few clothespin clips are needed to hold the paper to the closed portfolio. Now let's discuss the colored chalks. The square-edged lecturers' type make such dashing, wide strokes. These can be purchased in boxes containing six sticks, or eight, twelve, or twenty-four. The smaller boxes are suitable, as too many colors prevent rapid work. The usual round blackboard chalks in the bright hues are useful, too.

Do not be afraid of color. Blues in the shadows, purple touches on the tree trunks, orange on the beaches or rocks, will make it "sing" and you will need all those hues. Then a container to hold these needed materials, or anything else one wants: smock, luncheon, etc. A lightweight bag like those used for shopping

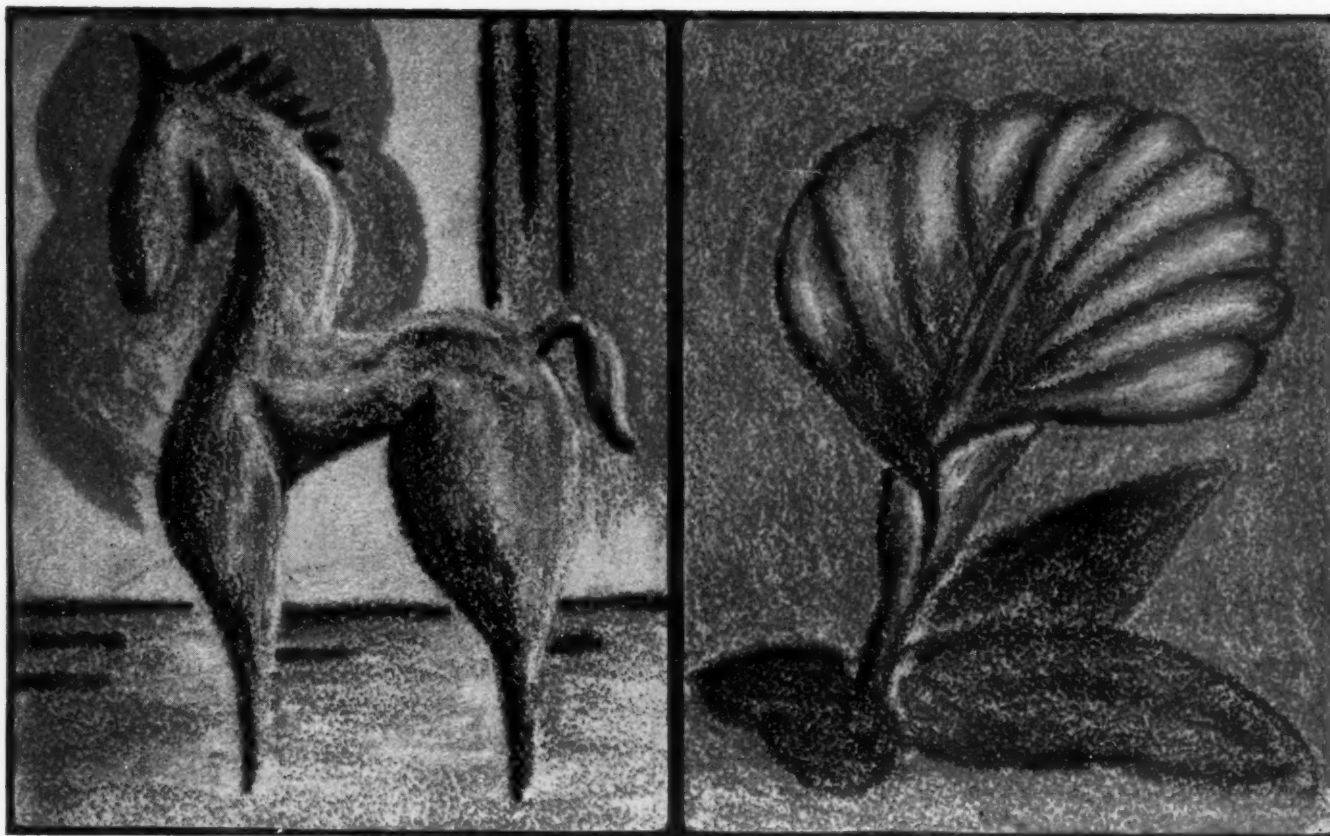
seems best. Sometimes the chain stores carry a black, water proofed type which answers and costs little. Even one of the strong paper bags carried by the food shops would do very well for a time.

As to the picture, the modern idea is to avoid careful "copying of nature"—to create in one's own way. Do just as you like and have a perfectly wonderful time, forgetting perspective, color matching, or careful work. Choose some simple view: a few trees, glimpses of the sea, rocky ledges with bushes, a plain house or two, anything not too complicated. Study it for a few minutes to enjoy the pleasing shapes and masses, and to get the feeling of the scenes. Then, just as fast as possible, dash in your color freely, with *no pencil drawing*. Exaggerate the color to avoid a weak, faded look. Do it simply and in a big, flat way; get your results as soon as possible and do not, for any reason, "putter" and overwork. Rather than that, take fresh paper and try again.

If you understand arrangement and leading the eye into the picture, so much the better. But if not, still dash in the colors with the feeling that there is no instructor at hand to criticise, or a purchaser to be pleased, that the expense is little, the time taken is short, that there is really not a thing to worry about. Swing in your strokes, more trees around if you wish, leave out others, change the shapes, outline a bit here and there with black chalk if it seems to need a touch to enliven the work. Only do not laboriously draw and pick at your work.

Soft chalks are so easy to use and wash easily from the hands. A sheet of paper laid over the finished work when placing it in the portfolio will keep it from rubbing. Fixatif may be used to spray the best. A fly spray gun will prove easier and less tiring to use than the small fixatif spray. Use the fixatif generously to insure colors from rubbing.

Consider this a carefree interlude of relaxation providing opportunity to see objects as a whole in large, simple masses resulting in a new-found freedom.



SANDPAPER PAINTING

GERALDINE E. MEYERS, Junior High School, Kirksville, Missouri



WAX crayons are not new to elder children, but ask them if they would like to make a picture using them on sandpaper, and everyone opens his eyes wide and can hardly wait to get started.

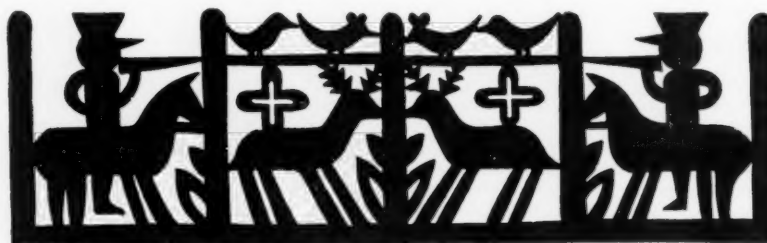
Sandpaper painting is an exciting project and keeps the whole class interested until the last member has finished his picture. Surprisingly enough, there is hardly a finished picture that has not been well done with much effort and thought spent on it. The feeling of satisfaction comes from the creation of something beautiful which is an adequate reward for the effort.

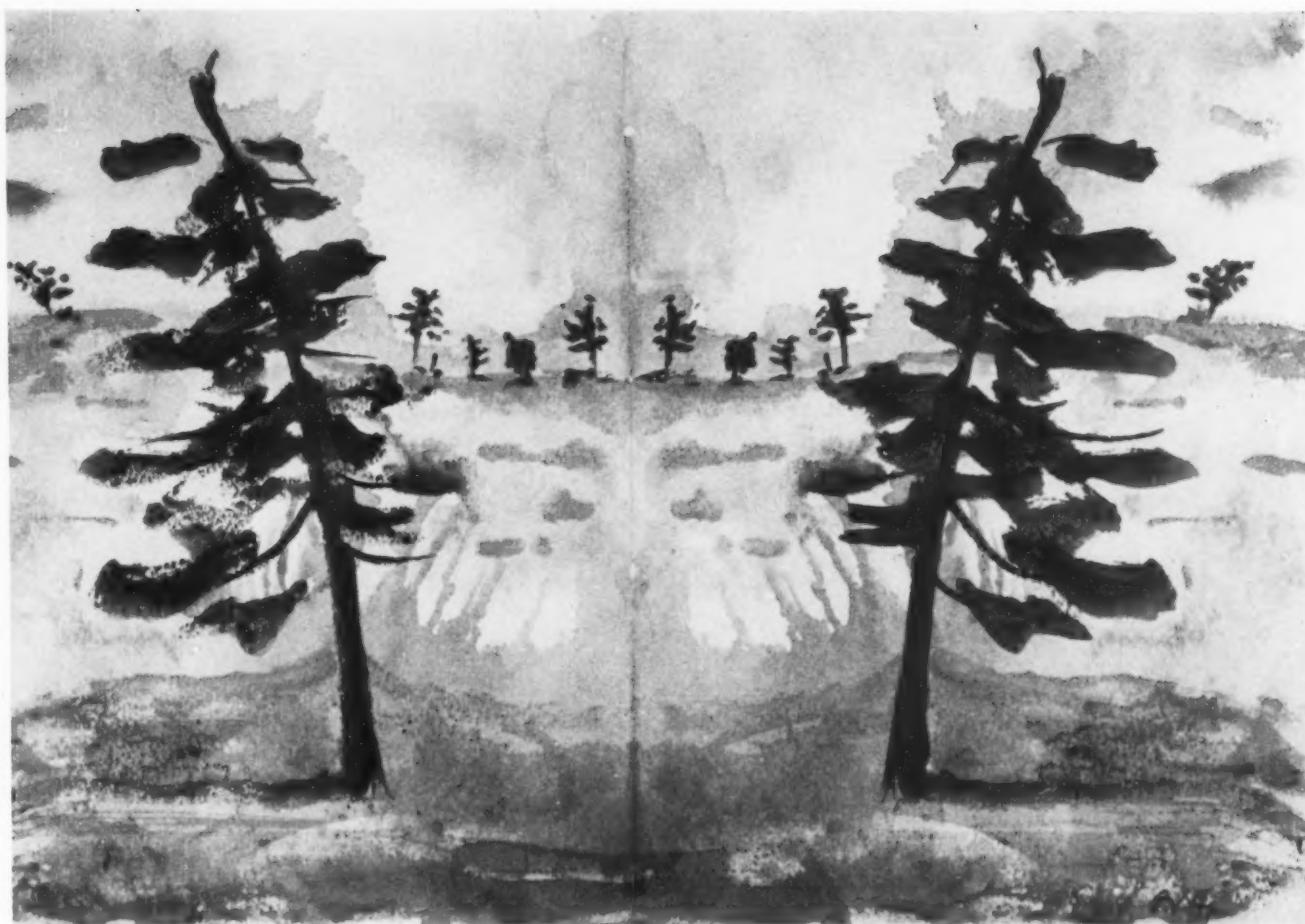
Average size sandpaper is easy to obtain from the local paint or hardware merchant, or can be ordered from school supply companies. Experiment as to the

quality of coarseness preferred, but textures 1 and 2 work nicely.

Almost any subject can be used for this project, so long as details are not too small and complicated. Landscapes, conventionalized and naturalistic flowers, portraits, all work well.

Bright and lighter colors show up better for the most part than the duller ones. The large boxes of crayons are advisable for use in this project because of the assorted number of colors. It is well to bear down hard on the crayons so that the different colors will be distinct and not blend together. The paper need not be covered all over with color. In fact, the paper showing through here and there gives sparkle and freshness to the finished picture. When the picture is finished, the student has a picture with a "different" effect of which he is very proud. It is fine for framing and also makes a lovely gift.



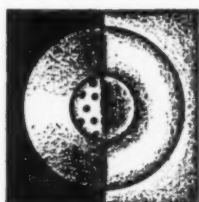


Sentinels

FOLD PAINTING

O. V. GUNDLACH

New York, New York



ON ONE-HALF of a folded piece of water color paper paint irregular and puddled splashes with diluted water color, then fold and press the paper together.

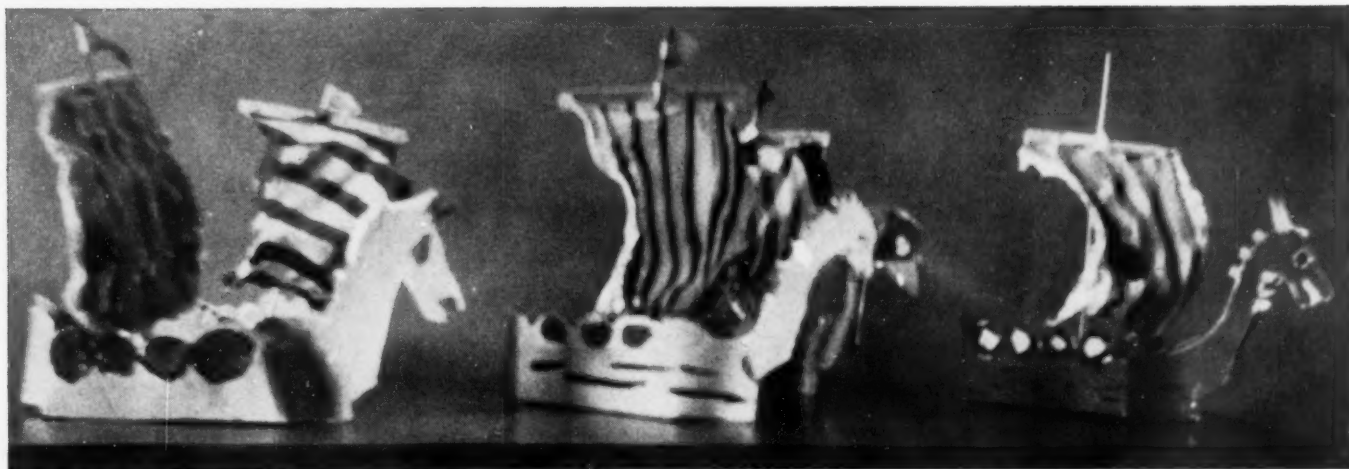
Let the fantastic shapes and lines of the blotted water color suggest and lead you into imaginary additions of trees, flowers, grass, water, or birds and other details. Paint these on one side of the fold and imprint each added inspiration by folding and pressing the design to the other half of the paper.

The results are bisymmetric compositions of an almost oriental woodblock effect.

One's own creative ability plus some accidental and planned effects will produce amazing results which will stir the enthusiasm of any classroom.



Nightfall



PAPER CONSTRUCTION

FLORENCE STEELE, Art Supervisor, New York City, New York

PAPER Construction for the Lower Grades. Indian Puppets were made by every child in the third grade.

First the structure of the body was made by folding rolled newspaper into parts—head, trunk, legs, arms, hands, feet. The rolls of newspaper were tied with string or wire, so that the little dummy figure would be durable, then strips of newspaper were torn, dipped into thin flour paste and placed on the dummy figure; these were smoothed out and overlapped like the shingles on a roof. Enough layers of paper were put on the figure to make the Indian dummy durable and strong. The last layer made of paper towels was put on loosely in the shape of the clothing worn by the Indians. Outer edges on the trousers and sleeves of some of them were cut into fringes. Paper braids were made and pasted onto the heads with more strips of paper dipped into thin flour paste.

After these dried, each figure was painted with

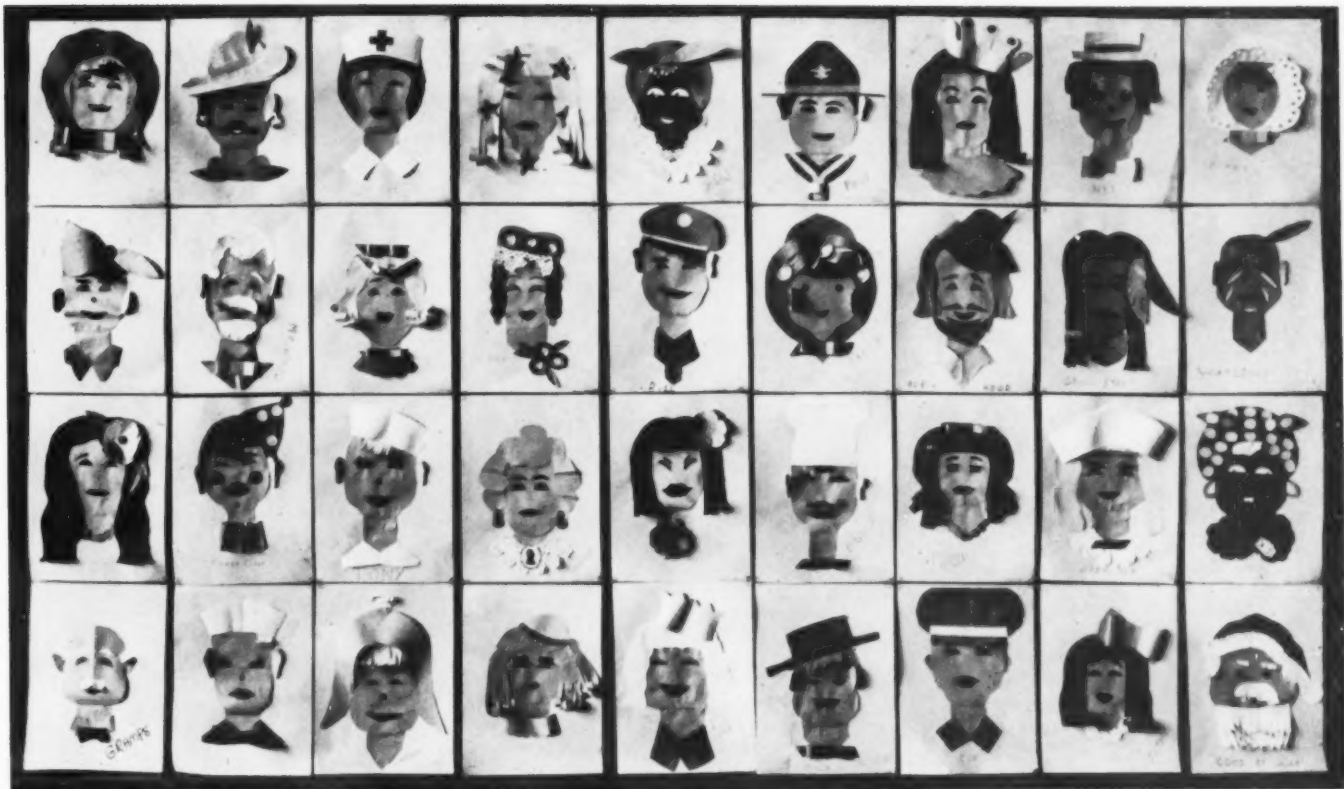
tempera paint. Our Indian puppets were quite large, measuring a foot and a half in height, and were bent into different lifelike positions. In the background we constructed large paper wigwams for our Indians to live in.

Viking Ships. These were made of folded oak tag paper. The shields were cut at the top of each side. The heads were made separately and stapled into place on the ships.

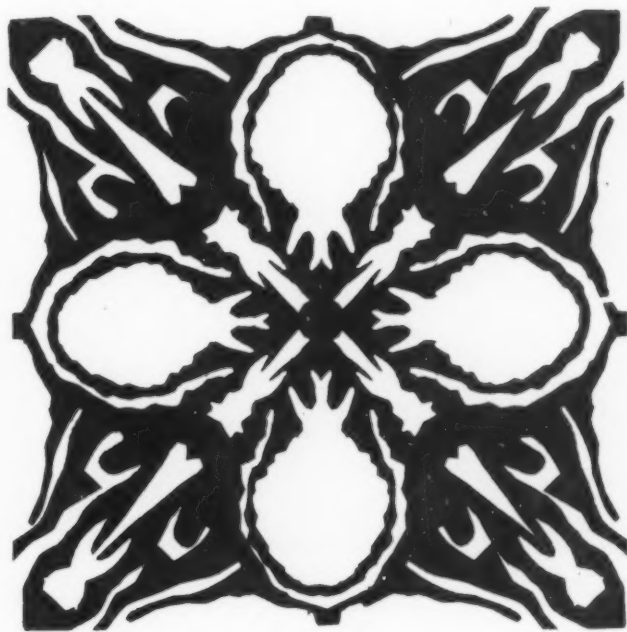
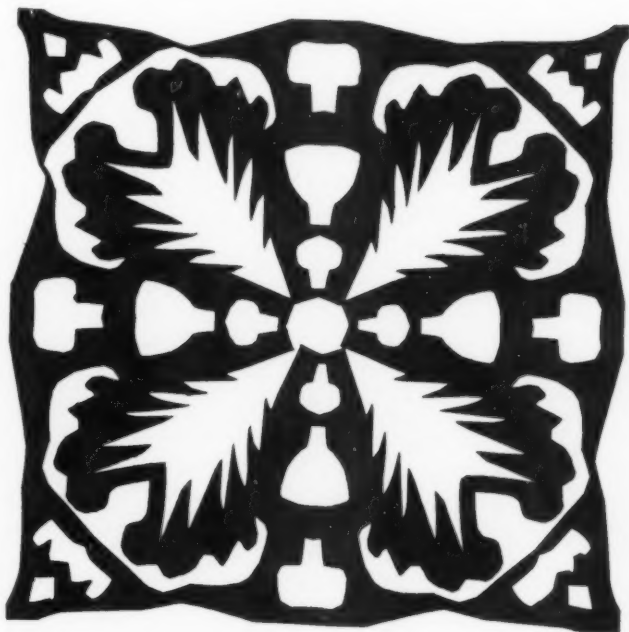
Masts were pieces of odd dowseling glued into a small block of wood and glued to the bottom of the ship. Sails were of muslin and gaily decorated with wax crayon pressed into the cloth with a hot iron.

Our experiments in the various uses of paper have been quite successful. They have taught the children basic historical information, the use of their hands, classroom cooperation, drawing, painting, and color, as well as the satisfaction of actually constructing their own classroom decorations.





Character Faces made of cut paper by fifth grade students of Katherine Kurtz, the Oakhurst School in Johnstown, Pa. Gertrude Lake, Supervisor of Art

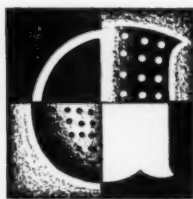


Geometric cut paper designs using little figures and trees as a theme design. Such projects will teach young students design plus cutting control. By students of Frances L. Stokes of Ely, Minn.

MURALS



MURALS



AT BENTON HARBOR High School, Benton Harbor, Michigan, four complete mural projects have enriched the students' everyday program. At the top of the page is the mural planned and painted for a main floor decoration and titled "Enter Here to Learn, Go Forth to Serve."

Center cut shows the layout and beginning of "My Community's Contribution to the Nation"—the mural which covers the walls of the girls' study hall at Benton Harbor High School.

THE MURALS AT BENTON HARBOR HIGH SCHOOL

MARGARET FREDRICKSON, Art Instructor, Benton Harbor, Michigan



ALL civilization and culture are the results of the creative imagination or artist quality in man. The artist is the man who makes life more interesting or beautiful, more understandable or mysterious, or probably in the best sense, more wonderful." So says George Bellows, a painter whose work is being exhibited and discussed more today than that of any other artist.

We tried to have our murals fill these qualifications if for no other reason than it has made our students' lives more interesting. The murals are fulfilling their function in making the entrance of the high school more inviting and beautiful.

The idea of the murals was conceived in a simple way, a want expressed on the part of the superintendent and our Art Club, and we hope it has been fulfilled.

We chose themes which were to convey the contributions of our community to national economics and culture and our purpose in going to school. An outline on the board furnished the information: "Choose your own media—chalk, water color, oils, pencil, crayon, pen and ink, or pastels for your design. As for technique, use your own individual way of saying what you want but do it honestly without copying and without excess use of reference material.

The art club then chose a representative from the superintendent's office, the principal, the supervisor and the two deans to act as the "jury." A small monetary prize was to be awarded to the winner of one of the mural designs. The entries obtained from this contest amazed us and so the final judging resulted in the choice of two designs. One for the girls' study hall and one for the boys.'

Two students were assigned to transfer the idea onto the wall. We used the generally accepted method of mural design transfer, the wall space being measured off into squares and the lines snapped onto the wall by means of a chalk line held taut. After this was

done, the preliminary drawing was begun from the original design which had been squared off into inch squares. Therefore, what was in the inch square on the plan was drawn to the foot square on the wall.

Our students had a few ideas of their own and so the original design has varied quite a bit as it has progressed onto the wall. As they advanced, we learned a great deal of linear composition, and referred often to references on composition and design. Then, still using chalk, we made a value study on the wall, and strengthened our weaker parts as they became apparent. The students then talked it over and decided they would like more criticism, so a photograph was taken of our progress and the picture of the first mural was sent to the head of the fine arts department at the University of Minnesota, to whom we became deeply indebted for many fine suggestions.

A study of color came next, and then the painting began. Shirts of dads, brothers, and so forth, with their collars cut off and reversed, became smocks and they served the purpose admirably.

As the artists progressed, the art club decided that the parents should have a voice in the matter of our first mural, so written invitations encouraged the parents to come. We showed them the mural and suggestions came fluently, very helpful ones, too. They even suggested possible reference material and small details, for they saw things that we had missed because of our close daily association with the mural.

We found that this sort of project stimulated the art students to perfect detail, and to learn the principles of perfection of art. Finally, I firmly believe that John Mason Good in his work, "The Book of Nature," summarizes my thoughts when he cites, "The perfection of an art consists of the employment of a comprehensive system of laws, commensurate with every purpose within its scope, but concealed from the eye of the spectator; and in the production of effects that seem to flow forth spontaneously as though uncontrolled by their influence, and which are equally excellent, whether regarded individually, or in reference to the proposed result."

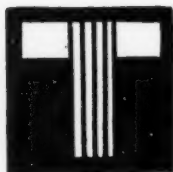




A chalk illustration used as a high school library mural

ADVENTURES IN ILLUSTRATION IN JUNIOR AND SENIOR HIGH SCHOOL

MAURICE B. CHUSE, Art and Mechanical Drawing Instructor
Haverford Township Senior High School, Brookline, Upper Darby, New York



THE transitional age, the age of growing up, is a period of meaningful enjoyment in illustration in junior and senior high school. It is only natural, therefore, that drawings done by this age group should have a mixture of both childish and mature ideas. Children are less conscious than adults about mediums, and sometimes gain strong results in their drawings with a splurge of color and line. As students grow older, they become more technical and form-conscious, and lose the boldness of approach and execution formerly held by them. Occasionally a rare genius is discovered through his contact in art, and his ability and talent are allowed to grow, guided and nourished by sympathetic understanding.

However, with the majority of students art is just another course in the weekly schedule. It should be a healthy, instructive force, helping the child to organize his thoughts and dreams. So the puzzle about drawing narrows down to a good, wholesome set of experiences which psychologists have proven beneficial for all who participate in the field of art.

As for illustration, what is the teacher's approach? It is an individual thing, varying with different instructors. It can be hard, fast, and technical, or loose, free, and creative, depending upon who is teaching the group. The accepted standard now is for the teacher to act as a guide and not try to force antiquated ideas and methods upon students who should be pioneers in ideas.

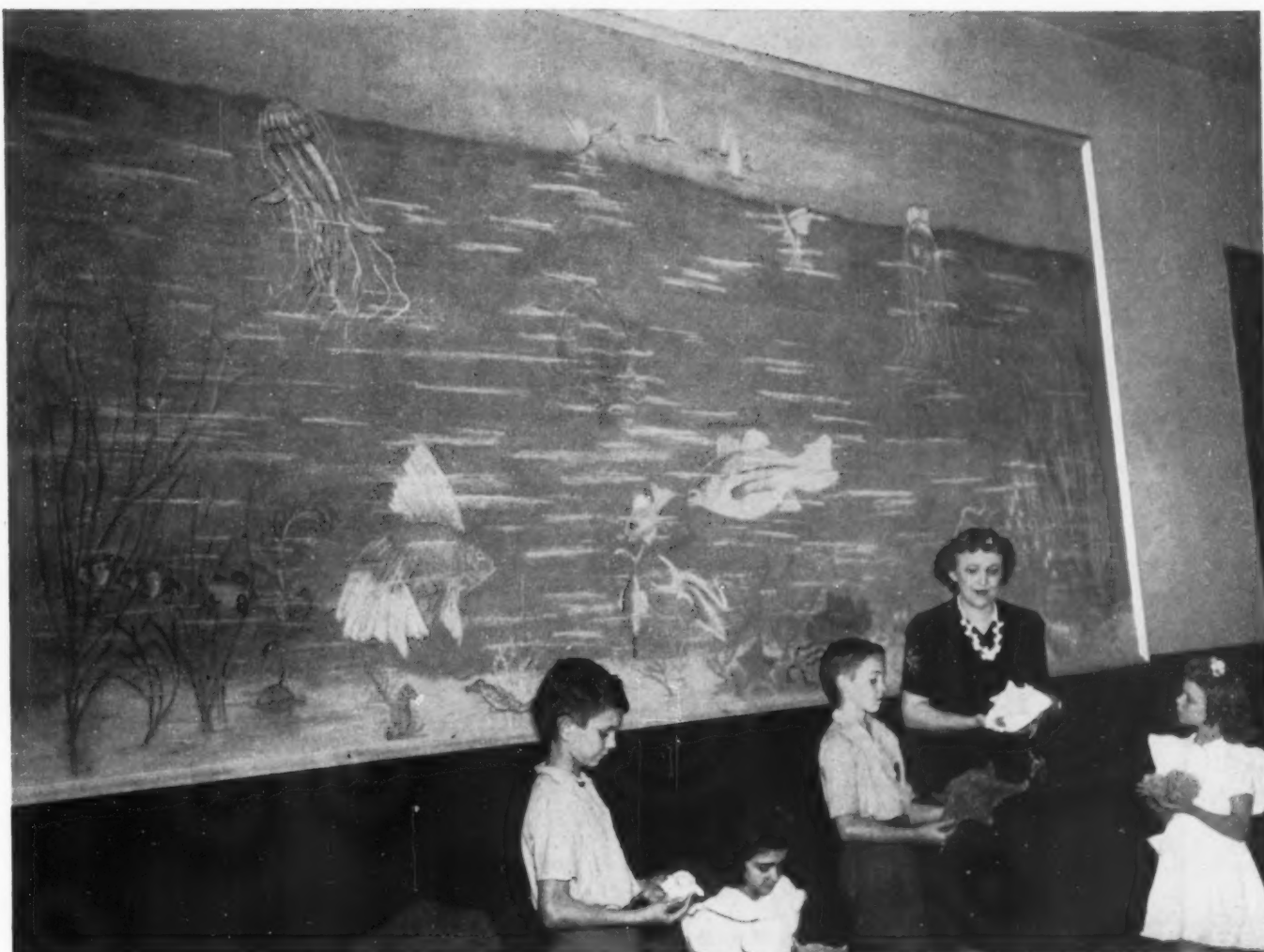
Illustration includes the drawing of everything one can think of. The teacher's part is to select and present subject matter and experiences well within the realm of the age group.

The materials and mediums are varied. Everything possible in this line should be tried, to give the student a chance to express himself with different mediums to see which gives best results for him. Colored chalks, water color, crayon, show card colors, pencil, pen and ink, are some of the mediums preferred.

The creative imagination should play a large part in creation of illustrated drawings and children should always be encouraged to work out their ideas.

Composition, or arrangement of form, helps express what the artist is trying to say in illustration. Ways of obtaining composition are many and are integrated with the students' works. The first is "unity," the tying together of forms. The next is "balance," equalizing of masses and forms for proper weight distribution. The third is "rhythm," a pleasing flow of line from one part to another. The fourth is "opposition," something in contrast with another part of the picture. The fifth is "transition," a carry over from one form to another. The sixth is "subordination," making small things less significant in the picture. The seventh is "repetition," the varied organization of drawing a thing over and over again for emphasis. The eighth is "symmetry," the proportional relation of one part to another. The ninth is "proportion," the element of

(Continued on page 6-a)



A mural made by the sixth grade of the Pryor Street School of Atlanta, Georgia, under the direction of Lucille Morris, teacher; Beulah Adamson, principal

THE MAKING OF A MURAL

ELISE REID BOYLSTON, Atlanta, Georgia



THE making of a mural can be a most joyous experience when used as a real life situation. Several large murals were made last year by the children of the Nathan B. Forrest and the Pryor Street Schools; and the young artists derived much pleasure and satisfaction from having made a real contribution to the beauty of the building through their art activities.

The project of the Nathan B. Forrest School was the first of its kind attempted in the elementary schools, and consisted of two murals for the walls of the school library. Butterflies in a Garden was the theme; and the two fifth grades undertook the work.

Moths and butterflies were studied in all positions until the children could identify the different species and paint them with ease.

In planning the layout, the class decided to have grass and flowers at the bottom, with the large expanse of sky covered with butterflies singly or in groups. One class carried out this idea, with tall goldenrod and asters at the sides, and smaller flowers between; while the other group preferred a garden stream with mossy banks. Frogs and grasshoppers

and even a land terrapin appeared among the flowers; and as the children worked, they found new interests and ideas to develop. Clouds of sulphur butterflies balanced larger, more colorful ones; and rhythm was expressed in their flight and in the bend of the stems and grasses.

Since the walls were of hard plaster, a foundation of cork board was installed with a frame to match the woodwork around it. Then the separate strips which the children had decorated were pinned to it horizontally, just overlapping each other. Both chalk and tempera colors were used; but the chalk was found to be easier for the children to handle as corrections could be made and shading accomplished.

After the two murals were in place on opposite walls, a red amaryllis lily on one side seemed to make that panel too heavy; so the children placed a gorgeous red butterfly on the other to balance it. A chrysalis here and there hanging to blades of grass or a honey-bee added drama; and the finished picture was most jewel-like, and bore close inspection, as each part was so exquisitely rendered.

To give unity to the whole, the walls next to the panels were painted a soft aqua to blend with the sky; and the front wall was colored sunshine yellow to accent

and repeat the warm hues. Henna drapes framed the large expanse of windows; and white venetian blinds shaded them.

This lovely library greets the visitor as he enters the school, and gives a happy, restful setting in which to read and relax, and a place which the children feel to be their very own.

A large hall that needed color was the motive for the mural at the Pryor Street School. A large expanse of buff wall and brown woodwork met one's eyes as he entered the school; and it was suggested that the sixth grade decorate it with a mural.

Many different ideas were discussed; but the one which intrigued the children most was an undersea composition.

Since the space to be covered was eight by nineteen feet, the objects in the picture had to be quite large; and this pleased the girls and boys who visualized themselves on scaffolds like real mural painters.

The first step was to make a study of undersea life. Pictures were collected and practice was given on the drawing of fish—how they looked in different positions, the way they twisted their bodies in swimming, how the tails could trail gracefully through the water, where fins grew, etc. The class used pictures for research and study, then drew the fish in different positions. Tadpoles especially intrigued them; and the rich colors of seaweed and coral thrilled them with the wonder and beauty of a part of the world hitherto unknown to them.

A long strip of gray all-purpose paper was temporarily attached to the blackboard with gummed tape; for the only way the children could work was to color a horizontal strip at a time, and put the whole together when it was finished. This first strip was to be at the bottom; so a sandy stretch of ground was laid in, and blue-green water painted above it. The whole class practiced whenever they liked on the

remaining blackboard; and as one would draw coral or seaweed successfully, or paint a colorful fish, he decided where it should go on the paper, and drew it in with the colored chalk. Tall water-weeds were placed at each end to hold the picture in, with smaller grasses and coral between. As interest grew, crabs and sea-horses appeared; and a turtle covered a smudged place where a tadpole had been too black and had to be wiped off. By this time the children were getting a good idea of shape and composition; and they were learning to add highlights and shading so that the fish would look round.

As each panel was completed, it was taken down and another started. Large swimming fish were drawn on the second panel; and the upper strip showed the top of the water and a bit of sky. For this, flying fish were selected; but this was unsuccessful at first as the children had no idea of their size, and drew them like whales and in formation like airplanes. However, they were delighted to do the strip over with smaller and more graceful fish because they said they would use the colored chalk that much longer.

A large jelly-fish and a man-of-war with long, purple tentacles were drawn at each end of the strip on top of the water; and then the mural was installed. Tops of grasses and coral that were left unfinished because of the difficulty of getting the parts to meet were added by the children who climbed gaily upon step-ladders and scaffolds that had been put up by the workmen who installed the mural. Fish and other sea creatures were drawn where they were needed to fill vacant places; and a table underneath held large shells of different kinds.

The whole was quite spectacular; and did it brighten that dark hall, and make the school a happier, lovelier place in which to spend one's time!



"Wild Animals," a colored chalk mural made in connection with the study of animal life in the third grade. Lydia Balch, teacher. Myrtle E. Sell, art supervisor. Albert Lea, Minnesota



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STILL-LIFE IN THE MUSEUM

(Continued from page 327)

the link-up between art and commerce, a partnership that has brought renown as the centuries roll by. Students discover the value of line, of purity of form which endures through the ages, and which makes worthwhile the craftsman's struggle for perfection.

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ART AIDS FOR THE ASKING

(Continued from page 340)

assembly program from which the entire student body will benefit.

It would not be fair to the many commercial organizations using contemporary artists' work to say that the projects we have just discussed are the outstanding examples. They are among the many top-flight examples. The Pepsi-Cola Company's art project was one of the first and has been brought to near-perfection under the direction of Roland McKinney. Their yearly national contest uncovers youthful artists of great promise, presents established painters to unlimited numbers of American citizens, promotes the appreciation of art, and renders great service to the artists themselves. Twelve of the paintings from the Pepsi-Cola exhibit are used on the company's yearly calendar. These calendars will be sent to you free of charge to swell your school's art collection and for valuable teaching aids in the classroom. During October of 1946 a Chase and Sanborn Coffee advertisement carried an exciting painting by the rich colorist Boris Rosenthal; Maxwell House Coffee presented a lyric painting by Adolph Dehn. Encyclopedia Britannica, Abbott Pharmaceutical, Ohrbach's Department Store in New York, International Business Machine Corporation, and others too numerous to mention are pouring stimulating contemporary art into current publications for your use.

ADVENTURES IN ILLUSTRATIONS

(Continued from page 358)

size of objects to each other. The tenth is "color," the balancing of a harmonious color scale that is within keeping in the picture.

Desirable characteristics of composition are ideas, selections, techniques, and patterns. Pattern includes the principle of variation as to size, shape, form, and space.

(Continued on page 8-a)

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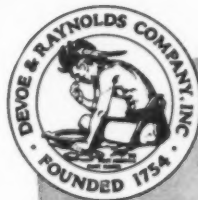
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(Continued from page 6-a)

Throughout all illustrative drawing, the elements of line, mass, and color are basically important and should be the underlying theme of all other elements. The student expresses his technique with these; puts down his conception of idea; and works out his expression using different materials and tools to obtain his own style. The result is an illustration.

The Family Circle's TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing THE FAMILY CIRCLE, 176 Printers Building, Worcester 8, Mass., and enclosing the required amount for each item requested.

★ Studio Publications catalog is one that will be well worth keeping on your desk, for here is a compilation of outstanding books and portfolios for use in the field of art and craft, ranging from ready-to-frame reproductions to detailed instructive books on drawing, decoration, painting, and crafts. Illustrated with cuts of the cover as well as some of the pages, you'll find this booklet of publications and descriptions worthy of a prominent spot in your catalog file. Send your request for the catalog of Studio publications to Family Circle's Teachers Exchange Bureau, 176 Printers Bldg., Worcester 8, Mass., before July 15, 1947.

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★ We have just received word from the Haeger Potteries, Inc. of the appointment of Lee Secrist as Art Director for Haeger Potteries and Haeger Lamp Company. Mr. Secrist will supervise the work of Haeger Pottery design contributors and will coordinate the design and production of shades for the Royal Haeger Lamp line. In addition, he will create new Haeger Pottery designs.

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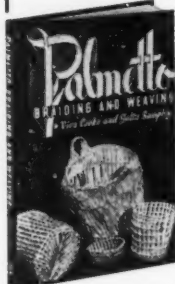
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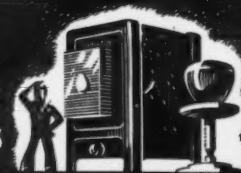
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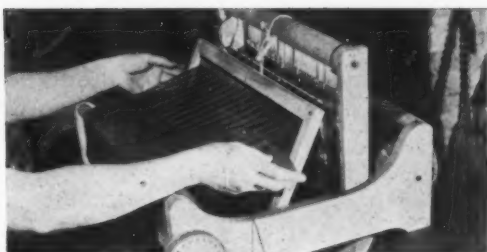
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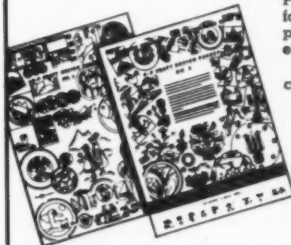
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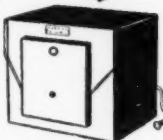
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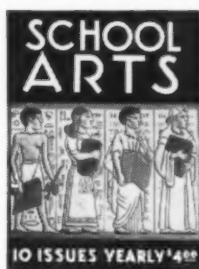
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